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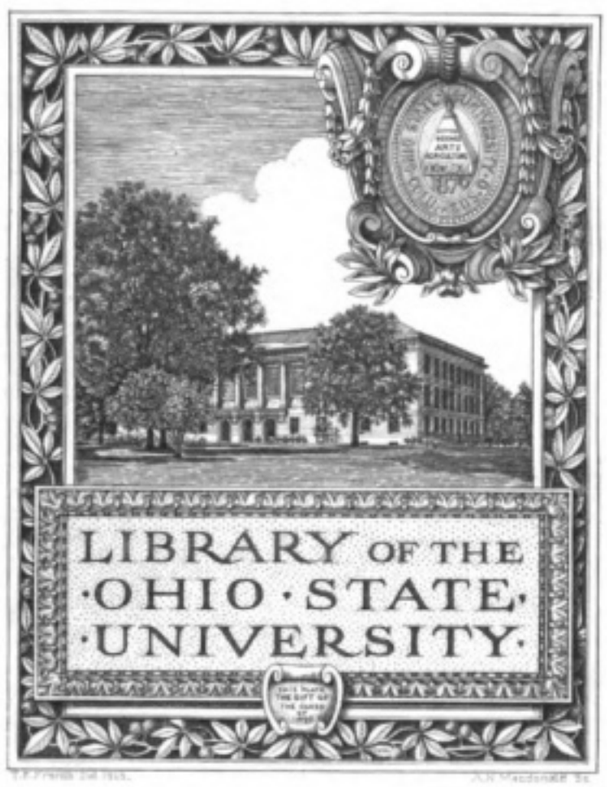

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CATALOGUE OF MANUSCRIPTS AND EARLY PRINTED BOOKS

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CATALOGUE

OF

MANUSCRIPTS AND EARLY PRINTED BOOKS

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MANUSCRIPTS

LONDON
PRINTED AT THE CHISWICK PRESS
1906

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Of this Catalogue of Manuscripts have been printed Five copies on vellum, and One Hundred and Twenty copies on paper. All for private distribution.

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PREFACE

THE collection of illuminated manuscripts described in the following pages comprises volumes executed at dates as far apart as the seventh and sixteenth centuries, and covering a similarly wide range of styles. It will not be without use to set down here rough classifications of them from these two points of view. First, in order of dates:

Cent. vii	App. I.
Cent. ix-x.	No. 5.
Cent. xi	App. III, IV.
Cent. xii	No. 101, App. II.
„ (late)	Nos. 16, 26, 107.
Cent. xiii (early)	Nos. 1 (1229), 17.
„ (middle)	Nos. 20, 21, 22.
„	Also Nos. 2, 3, 4, 18, 23, 24, 27, 28, 30, 74, 103, 110, App. V.
Cent. xiii-xiv	Nos. 19, 41.
Cent. xiv (early)	Nos. 29, 31.
„ (before 1332)	No. 8.
„	Nos. 68, 111.
„	Nos. 12, 13, 25, 112, 113.
Cent. xiv-xv	Nos. 6, 43.
Cent. xv (dated 1436)	No. 7.
„ („ 1457)	No. 105.
„ („ 1462)	No. 99.
„ („ 1469)	No. 109.
„ (early)	Nos. 33, 36, 61, 95, 114.
„	Nos. 10, 15, 44.
„ (middle)	Nos. 9, 69, 73, 75, 76, 78, 79, 82, 85, 89, 94, 104, 108.
„ (1460-70)	Nos. 14, 37, 50, 77, 91, 106.
„ (undefined)	Nos. 32, 34, 52, 63, 64, 67, 83, 87 (part), 90, 92, 93, 96, 97, 98, 102.
„ (late)	Nos. 38, 40, 45, 46, 47, 49, 51, 55, 56, 65, 66, 81, 86, 88, 100.
Cent. xv-xvi	Nos. 11, 35, 39, 57, 58, 60, 72, 80.
Cent. xvi (dated 1525)	No. 42.
„ (early)	Nos. 48, 53, 54, 62, 70, 71, 84.
„	Nos. 59, 87 (part).
Cent. xix	No. 115.

The countries represented in the collection are England, Flanders, France, Germany, Italy.

The distribution is as follows:

England	Nos. 3, 8, 9, 16-19 (94), 95, 97, 98, 107.
Anglo-Flemish	Nos. 78, 79 (94).
Flanders	Nos. 14, 26-29, 80-87, App. V (?).
Italo-Flemish	No. 88.
France	Nos. 1, 2, 5 (?), 12, 13, 20-24, 74-76, 96, 100, 101, 103, 108, 110-113, 115, App. I (?).
Amiens	Nos. 31, 32.
Angers	No. 33.
Besançon	No. 34.

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France—*continued.*
Brittany . . . . . No. 77.
Chalon-sur-Saône . . . No. 35.
Chartres . . . . . No. 36.
Coutances . . . . . No. 37.
Le Mans (?) . . . . . No. 38.
Lille . . . . . No. 39.
Lyons . . . . . No. 40.
Metz . . . . . No. 41.
Orleans . . . . . No. 42.
Paris . . . . . Nos. 11, 25, 43-52, 69-73.
Reims . . . . . No. 53.
Rouen . . . . . Nos. 54-64.
Strasburg . . . . . No. 65.
Tours . . . . . No. 66.
Troyes . . . . . No. 67.
Verdun . . . . . No. 68.
Germany . . . . . Nos. 6, 30, 102, 105, 114, App. II, III, IV.
Italy . . . . . Nos. 4, 7, 10, 15, 89, 92, 93, 99, 106, 109.
Ferrara . . . . . No. 91.
Padua . . . . . Nos. 90, 104.

The classification adopted in this catalogue is neither of those which have been just set out. It is of a third sort; that according to the subject of the books. A large majority of illuminated manuscripts are religious, and a large proportion of these again, liturgical. I have divided the whole collection into two main sections, religious and secular, and have put together in the former class, first, the Bibles and Gospel-books; next, the public service books; then (the most important section), the private service books, Breviaries, Psalters, and Books of Hours; and have ended with miscellaneous religious books. The dimensions of each subdivision are as follows:

1. *a.* Bibles . . . . . Nos. 1-4.
   b. Gospel-books . . . . Nos. 5-7.
2. Missals . . . . . Nos. 8-11.
3. Breviaries . . . . . Nos. 12-15.
4. Psalters . . . . . Nos. 16-30.
5. Books of Hours:
   French . . . . . Nos. 31-77 (in alphabetical order of localities).
   Flemish . . . . . Nos. 78-88.
   Italian . . . . . Nos. 89-93.
   English . . . . . Nos. 94, 95.
6. Miscellaneous.

The method of description I have adopted follows a regular plan. It is one which I have used in describing several thousands of manuscripts, and has, I trust, at least the merit of perspicuity. The following points are noted:

Material.
Size, in inches.
Number of leaves.
Number of lines in page or column.
Date.
Character of writing.
Binding.
Bookplate or other marks of ownership.
Collation, *i.e.*, structure of the book.
Contents.

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Determination of local origin by kalendars, etc.
Ornamentation.
List and description of pictures, and characterization of the general style and quality.

Occasionally the first words of the second leaf (2 fo.) are noted. The reason for this is that in mediæval catalogues these words are often entered as a means of identifying the particular copy of the book. In manuscripts (where the size of writing varied), as opposed to printed books, it was rare to find two copies of the same book in which the second leaves each began with the same words: in fact, some trouble was taken, I think, to secure that they should differ. This, however, does not apply to many of the books here described, which are not for the most part library books, but were done for use in church by private persons who possessed nothing that could be termed a library.

A word as to the *Collation*, or formula which I use to express the structure of each book. A lengthy disquisition on the principles of collation is, perhaps, not in place here. I prefer, at any rate, to quote a specimen of these formulae, and to explain what it means. On p. 9 is a typical example:

Collation: 1^4 (4 canc.), 2^6 (+6*) 3^{10}, 4^{10}, etc., 13^{12} (wants 12), etc.

This, being interpreted, means that the first quire consisted of 4 leaves, of which the fourth has been cancelled (removed by the scribe, not lost): the second quire, of 6 leaves, to which an extra leaf after the sixth has been added: the third and fourth quires each contain 10 leaves: the thirteenth had 12, of which the twelfth has been lost. This brief comment will serve, I believe, to explain all the terminology of the *Collations*.

A few remarks on the various classes of books here represented will perhaps be useful.

Bibles.—The Bibles of the thirteenth century generally conform to a well-defined type in respect of contents. Minor differences, which may ultimately help us to discriminate among the multitudes of extant specimens, must here be neglected.

The Bibles of which I speak are usually made up as follows:

The Letter of Jerome to Paulinus on the books of the Bible.
The Prologue of Jerome to the Pentateuch.
Genesis to 2 Paralipomenon (=2 Chronicles); this latter book often ends with the apocryphal Prayer of Manasses tacked on to the last chapter without a break: the Books of Joshua, 1 Samuel, 1 Chronicles, usually have Prologues.
Ezra, Nehemiah, 1 Esdras of the Apocrypha, Tobit, Judith, Esther, Job (with prologues).
Psalter in the Gallican version (used in nearly all churches of the West).
Proverbs, Ecclesiastes, Canticles, Wisdom, Ecclesiasticus (with prologues to some or all).
Isaiah to Malachi (with prologues).
1, 2 Maccabees („).
The Gospels („).
The Pauline Epistles („).
The Acts („).
The Catholic Epistles („).
The Apocalypse of John („).
A list of interpretations of Hebrew names, beginning with *Aas* and ending with *Zuzim*: ascribed to Remigius of Auxerre.

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The illustration of these Bibles is generally confined to a series of pictured (or historiated) initials, one to each book. The Psalter is an exception: it has, as a rule, a pictured initial at the beginning of each of the liturgical divisions, viz.:

Ps. i. *Beatus vir.* David playing the harp: David and Goliath.
Ps. xxvi (xxvii). *Dominus illuminatio.* David pointing to his eyes.
Ps. xxxviii (xxxix). *Dixi custodiam.* David pointing to his mouth.
Ps. li (lii). *Quid gloriaris.* Death of Saul, or Saul slaying the priests.
Ps. lii (liii). *Dixit insipiens.* The fool.
Ps. lxviii (lxix). *Salvum me fac.* David in a river; Christ above: or, Jonah.
Ps. lxxx (lxxxi). *Exultate.* David playing on bells.
Ps. xcvii (xcviii). *Cantate.* Clerks singing at a lectern.
Ps. ci (cii). *Domine exaudi.* A man, often the owner of the book, in prayer.
Ps. cix (cx). *Dixit dominus.* The Trinity.

The numbering of the Hebrew and Latin psalms differs by one in the greater part of the Psalter. The Psalms li and ci, which each begin a section of fifty in the Psalter, represent an old division into three "fifties," which is sometimes marked side by side with the later division into "Nocturnes," each of which was used on a special day in the week.

Missals contain, generally speaking, the *Priest's* part of the Office of the Mass for the year. In these books (as also in *Breviaries*) we find an arrangement of services into three great divisions, namely:

1. Proper of Time (or *Temporale*) which gives the services for the movable feasts, and for all Sundays from the first Sunday in Advent to the last after Pentecost (or, as we reckon, Trinity), and that for the dedication festival of a church.

2. Proper of Saints (or *Sanctorale*), which gives the services for all fixed feasts and saints' days, beginning with St. Andrew (November 30th).

3. Common of Saints, which gives the services common to different classes of saints, *e.g.*, Apostles, Martyrs (one or more), Confessor-Bishops, Confessors not Bishops, Virgins.

In the Missal these are followed by Masses for special occasions.

The illustration of the Missal generally includes a large full-page picture of the Crucifixion at the place (in the Easter service) in which the Prayer of Consecration (called the Canon of the Mass) is given once for all.

There are also smaller pictures illustrating the greater feasts, as Christmas, Ascension, etc., and the Feasts of Saints in whom the owner had a special interest.

The *Breviary* contains the daily office, apart from the Mass, for the year; and, commonly, the Psalter, with a kalendar prefixed. It is a smaller book than the Missal, and its pictures are usually small ones in the text, illustrating important feasts. The Psalter will have the illustrations enumerated above under *Bible.*

Psalters.—The contents of the Psalter when it occurs separately as a private book of devotion are usually these:

Kalendar.
Psalter (Gallican version).

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Canticles from Scripture, ending with the *Quicunque vult* (Athanasian Creed) and Litany; often followed by
The Office of the Dead, and sometimes by
The Hours of the Virgin.

The illustrations usually comprise:

In the kalendar: the signs of the zodiac and occupations of the months.
Following the kalendar: a series of pictures of Bible History and Lives of Saints.
In the Psalter: historiated initials to the Psalms, enumerated above under *Bible*.

The Hours of the Virgin which, I noted, sometimes occur in Psalters, assume during the fourteenth and fifteenth centuries a very much greater importance, and end by ousting the Psalter altogether.

The private book of devotion *par excellence* of the later Middle Age is the Book of Hours (or *Horae*, for short).

Horae. The normal contents of these books are:

Kalendar.
Four passages from the Gospels called the *Cursus* or the Sequences of the Gospels.
Two Prayers beginning respectively *Obsecro te* and *O intemerata*.
The Hours of the Virgin.
The Hours of the Cross.
The Hours of the Holy Ghost.
The Seven Penitential Psalms and Litany.
The Office of the Dead.
Memoriae, or short commemorations of the Deity and of certain saints.

The normal cycle of illustrations to such a book is:

Kalendar: signs of the zodiac and occupations of the months.
Sequences of the Gospels: pictures of the Evangelists.
Obsecro te and *O intemerata*: the Virgin and Child, and our Lady of Pity (otherwise called the *Pietà*).
Hours of the Virgin . . . *Matins*. Annunciation.
» » . . . *Lauds*. Visitation.
» » . . . *Prime*. Nativity.
» » . . . *Tierce*. Angel and Shepherds.
» » . . . *Sext*. Adoration of the Magi.
» » . . . *None*. Presentation.
» » . . . *Vespers*. Flight into Egypt.
» » . . . *Compline*. Coronation of the Virgin.
Hours of the Cross . . . . The Crucifixion.
Hours of the Holy Ghost . Pentecost.
Seven Psalms and Litany . David in prayer.
Office of the Dead: a funeral scene.
Memoriae: effigies of the Saints invoked.

Into this cycle local usage introduces many exceptions, as the descriptions in this volume will show.

The above are the chief classes of illuminated books which are represented in this collection. The interest and beauty of very many of the specimens is supreme, and the range of styles and of subjects enormous. Almost all of the very best examples were at one time in the possession of Mr. William Morris, whose knowledge of this branch of art does not need to be dwelt upon by me.

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I am not so sanguine as to imagine that I have escaped errors or achieved completeness in the work that I have done. A second examination of the books (which was not practicable) might have saved me from some inaccuracies; but in the final resort Dr. Johnson's confession of "Ignorance, Madam, pure ignorance," must be mine. My investigations among manuscripts have been extensive, but it is not given to me always to have at call the precise bit of knowledge—be it of heraldry, family history, liturgiology, or any other of the many branches of study that have to be brought to bear upon ancient books—which would throw light upon each and every combination of *data* that presents itself. What I hope is, that I have provided for anyone who works through this collection with my descriptions at hand, an explanation of the character, contents, history, and illustrations of each volume which will be helpful at the moment, and will have laid down the right lines for more minute investigation.

M. R. JAMES.

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LIST OF MANUSCRIPTS

I. RELIGIOUS BOOKS

	SUBJECT.	SOURCE.	DATE.
	I. *Bibles and Gospel-books.*		
1.	Latin Bible	B. (= Bennett)	1229.
2.	„ „	Firmin-Didot, B.	Cent. xiii.
3.	„ „ (Edindon)	Morris, B.	*Circa* 1280.
4.	„ „ (Italian)	B.	Cent. xiii.
5.	Gospels	Ashburnham	Cent. ix-x.
6.	Gospel-book (German)	B.	Cent. xiv-xv.
7.	„ (Padua)	De la Vallière, B.	1436.
	II. *Missals.*		
8.	Missal (Tiptoft)	Morris, B.	Before 1332.
9.	„ (Sheldon)	Pickering, B.	*Circa* 1450.
10.	„ (Morosini)	Bragge, B.	*Circa* 1420.
11.	„ (of St. Victor)	D. Petit, B.	Cent. xv, xvi.
	III. *Breviaries.*		
12.	Breviary (Franciscan)	E. H. Lawrence, Morris, B.	Cent. xiv (late).
13.	„ (Eu)	B.	Cent. xiv.
14.	„ (Egmont)	Ashburnham	*Circa* 1460.
15.	„ (Italian)	Gibson-Craig, Morris, B. .	*Circa* 1420 (?).
	IV. *Psalters.*		
16.	Psalter (Huntingfield)	Morris, B.	Cent. xii (late).
17.	„ (Nottingham)	Bateman, Morris, B. . . .	*Circa* 1220.
18.	„ (Giffard)	Morris, B.	*Circa* 1270.
19.	„ (Windmill)	Aldenham, Morris, B. . .	Cent. xiii, xiv.
20.	„	Barnard, Morris, B. . . .	*Circa* 1250.
21.	„ (Restwold)	Morris, B.	„ „
22.	„ (St. Louis: Cambrai)	Firmin-Didot, B.	„ „
23.	„	Morris, B.	Cent. xiii (late).
24.	„	Morris, B.	„ „
25.	„ (Paris: Lecamus)	B.	*Circa* 1380.
26.	„	Barnard, Morris, B. . . .	Cent. xii (late).
27.	„ (Liège)	Morris, B.	Cent. xiii (late).
28.	„	Morris, B.	„ „
29.	„	Morris, B.	Cent. xiv (early).
30.	„ (Cologne)	B.	Cent. xiii.

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	SUBJECT.	SOURCE.	DATE.
	V. *Books of Hours.*		
31.	Horae (Saligny)	Morris, B.	Cent. xiv (early).
32.	„ (Amiens)	B.	Cent. xv.
33.	„ (Angers)	B.	Cent. xv (early).
34.	„ (Besançon)	B.	Cent. xv.
35.	„ (Chalon-sur-Saône)	B.	Cent. xv-xvi.
36.	„ (Chartres ?)	B.	Cent. xv (early).
37.	„ (Coutances)	B.	1460-70.
38.	„ (Le Mans ?)	B.	Cent. xv (late).
39.	„ (Lille ?)	B.	Cent. xv-xvi.
40.	„ (Lyons)	B.	Cent. xv (late).
41.	„ (Metz)	B.	Cent. xiii-xiv.
42.	„ (Orleans)	B.	1525.
43.	„ (Paris)	B.	Cent. xiv-xv.
44.	„	Barnard, B.	Cent. xv (early).
45.	„	B.	„ (late).
46.	„	B.	„ „
47.	„	B.	„ „
48.	„	B.	Cent. xvi (early).
49.	„ (Paris: Mary Queen of Scots) .	Firmin-Didot, B.	Cent. xv (late).
50.	„	B.	*Circa* 1470.
51.	„ (Paris: Condé: Louis XIII) .	B.	Cent. xv (late).
52.	„ (Paris: de Mailly)	B.	Cent. xv.
53.	„ (Reims)	B.	Cent. xvi (early).
54.	„ (Rouen)	T. Hugo, B.	„ „
55.	„ („)	Maule, B.	Cent. xv (late).
56.	„ („)	B.	„ „
57.	„ („ : Fortin)	Crawford, B.	Cent. xv-xvi.
58.	„ („)	B.	„ „
59.	„ („)	B.	Cent. xvi.
60.	„ (Paris: Rouen ?)	B.	Cent. xv, xvi.
61.	„ (Rouen)	B.	Cent. xv (early).
62.	„ („)	B.	Cent. xvi (early).
63.	„ („)	B.	Cent. xv.
64.	„ („)	B.	„ „
65.	„ (Strasburg ?)	Bragge, B.	*Circa* 1480.
66.	„ (Tours)	James II, B.	Cent. xv (late).
67.	„ (Troyes)	B.	Cent. xv.
68.	„ (Verdun)	Morris, B.	Cent. xiv.
69.	„ (Rome: Paris)	B.	Cent. xv.
70.	„ („ „)	B.	Cent. xvi (early).
71.	„ („ „)	Bragge (?), B.	„ „
72.	„ („ „)	B.	Cent. xv, xvi.
73.	„	Philippe of Orleans, B. . .	1450-60.
74.	„ (North French)	Morris, B.	Cent. xiii (late).
75.	„ („ „)	B.	Cent. xv.
76.	„ („ „)	B.	*Circa* 1450.
77.	„ (Breton ?)	B.	*Circa* 1460.
78.	„ (Anglo-Flemish)	Kerr, B.	*Circa* 1450.

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		SUBJECT.	SOURCE.	DATE.
79.	Horae	(Anglo-Flemish)	Bateman, B.	*Circa* 1450.
80.	„	(Utrecht)	B.	Cent. xv-xvi.
81.	„	(Flemish)	B.	Cent. xv (late).
82.	„	(„)	B.	*Circa* 1450.
83.	„	(„)	B.	Cent. xv.
84.	„	(„)	B.	Cent. xvi (early).
85.	„	(„)	Morris, B.	*Circa* 1450.
86.	„	(Utrecht)	B.	Cent. xv (late).
87.	„	(Le Vasseur)	B.	Cent. xv, xvi.
88.	„	(Italo-Flemish)	B.	After 1450.
89.	„	(Italo-French)	B.	*Circa* 1450.
90.	„	(Padua)	Tite, B.	Cent. xv.
91.	„	(Ferrara)	Barnard, B.	*Circa* 1470.
92.	„	(Italian)	B.	Cent. xv.
93.	„	(„)	B.	„ „
94.	„	(Anglo-Flemish: Kildare) . .	Frampton, B.	*Circa* 1450.
95.	„	(Gloucester)	Barrett-Lennard, Morris, B.	Cent. xv (early).

VI. *Miscellaneous.*

96.	Psalterium B. Mariae	Morris, B.	Cent. xv.
97.	Fifteen Oos	B.	„ „
98.	Orchard of Syon	How, Morris, B.	„ „
99.	Manuale Augustini	Picard, Morris, B.	1462.
100.	Pierre de Luxembourg	B.	*Circa* 1480.
101.	Life of Christ	Firmin-Didot, B.	Cent. xii.
102.	Speculum Humanae Salvationis . .	Horne	Cent. xv.
103.	Life of St. Benedict	Rosenthal, B.	Cent. xiii.
104.	„ „ (Padua)	Cavaleri, B.	Cent. xv.
105.	Two Miniatures (Bemler)	Morris, B.	1457.
106.	Confraternity Book (Florence?) . .	B.	*Circa* 1470.

II. SECULAR BOOKS

107.	Bestiary (Worksop)	Hamilton, Morris, B. . .	*Circa* 1170.
108.	Government of Health	Morris, B.	*Circa* 1450.
109.	Columella	Hamilton, Morris, B. . .	1469.
110.	Chess, etc	Fountaine	Cent. xiii.
111.	Roman de la Rose	B.	Cent. xiv.
112.	„ „	Firmin-Didot, Morris, B. .	„ „
113.	„ „	Horace Walpole, B. . . .	„ „
114.	J. de Utino	. . . . .	Cent. xv (early).
115.	Voyage de S. Louis	B.	Cent. xix.

APPENDIX

I.	Fragments of Gospels	Libri, Phillipps		Cent. vii.
II.	Gospels	„ „		Cent. xii.
III.	Passional	„ „		Cent. xi.
IV.	Martyrology and Rule of St. Benedict (Corvey)	„ „		Cent. xi.
V.	Gloss on Decretals	„ „		Cent. xiii.

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CORRIGENDA AND ADDENDA.

P. 3, *Collation, for* "20^{12}, 38^{12}," *read* "20^{12}-38^{12}."
P. 3, col. 1, l. 4 (after Contents), *for* "Tobit. Job.", *read* "Tobit—Job."
P. 3, col. 2, No. 26, *for* "*Laudate*" *read* "*Cantate.*"
P. 5, col. 1, Apostles and Prophets, *add* "This series coincides closely with a set in MS. Corp. Chr. Coll., Cambr., 53."
P. 7, No. 5, col. 1, l. 9, *for* "ignauum" *read* "ignarum."
P. 33, col. 2, ll. 9, 10, *for* "*reise reseont*" *read* "*reis e rescout.*"
P. 36, col. 2, l. 18 from bottom, *for* "Man rising" *read* "Woman rising."
P. 43, col. 1, No. 10, *for* "The Family" *read* "The Trinity."
P. 59, No. 31. This MS. is mentioned by Dr. A. Haseloff in "Eine Thüringisch-Sächsische Malerschule des 13 Jahrhunderts" (Strassburg, 1897), as being in 1896 in the possession of J. Rosenthal of Munich: p. 31, etc.
P. 61, col. 2, No. 15, *for* "Departure" *read* "Deposition."
P. 67, col. 2, No. 24, *for* "Consecration" *read* "Coronation."
P. 90, col. 1, No. 19, *for* "*celo*" *read* "*esto.*"
P. 92, No. 54, l. 3, *for* "1888" *read* "1868."
P. 97, col. 1, No. 36, *punctuate*: "a weasel; *r.*, a maid," etc.
P. 99, col. 1, l. 10 from bottom, *for* "Quite" *read* "quite."
P. 101, col, 1, No. 62 (*Confessors:*), *for* "Laudas" *read* "Laudus."
P. 112, No. 73, l. 2, *for* "1430-60" read "1450-60."
P. 145, col. 2, Sept. 17, *for* "Peter" *read* "Petri."

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LIST OF PLATES

I. REPRODUCTIONS FROM MANUSCRIPTS

ENGLISH WORK

NO. OF MS.		NO. OF PICTURE
8.	THE TIPTOFT MISSAL. Before 1332:	
	Christ blessing, etc.	fol. 8*a*
	The Nativity: Jesse-tree in border	fol. 23*a*
	The Sacrifice of Isaac	fol. 141*b*
	The Mass, in border the owners, etc.	fol. 142*a*
9.	THE SHELDON MISSAL. Middle of the Fifteenth Century:	
	Frontispiece to the Canon of the Mass	4
	The Sacrifice of Isaac	5
16.	THE HUNTINGFIELD PSALTER. Late Twelfth Century:	
	Tower of Babel, Rescue of Lot	11-12
	Birth and Presentation of Samuel	35-36
	Angel and Shepherds, Wise Men before David	51-52
	Harrowing of Hell, Appearance to Mary Magdalene	67-68
	Initial to Psalm I, Jesse-tree, etc.	91
19.	THE WINDMILL PSALTER. Late Thirteenth or Early Fourteenth Century:	
	Initial to Psalm I, Jesse-tree, etc.	1
	Beginning of Psalm I, Judgment of Solomon, etc.	2
	Anointing of David	3
	The Fool	6
78.	BOOK OF HOURS (ANGLO-FLEMISH). Middle of the Fifteenth Century:	
	S. John Baptist	4
	S. Christopher	7
94.	THE KILDARE BOOK OF HOURS (ANGLO-FLEMISH). Middle of the Fifteenth Century:	
	The Visitation	74
107.	THE RADFORD (WORKSOP) PRIORY BESTIARY. Twelfth Century:	
	The Fish called "Serra"	85
	The Crocodile	86

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FRENCH WORK

NO. OF MS.		NO. OF PICTURE
12.	FRANCISCAN BREVIARY. Late Fourteenth Century:	
	The Ascension	46
	S. John in the caldron of oil	62
22.	PSALTER, FORMERLY BELONGING TO S. LOUIS. Middle of the Thirteenth Century:	
	The Nativity	14
	The Resurrection, and Harrowing of Hell	20
65.	BOOK OF HOURS (? STRASBURG). Late Fifteenth Century:	
	S. Florentius	46
73.	BOOK OF HOURS, FORMERLY BELONGING TO THE DUKE OF ORLEANS. Fifteenth Century:	
	A Funeral	1
	The Scourging	5
	The Crucifixion	6
75.	BOOK OF HOURS. Middle of Fifteenth Century:	
	Flight into Egypt	9
101.	PICTURES OF THE LIFE OF CHRIST (? LIMOGES). Twelfth Century:	
	The Angels and Shepherds	3
	The Supper at Emmaus	25

FLEMISH WORK

14.	THE EGMONT BREVIARY. Fifteenth Century:	
	Absolution of a Young Man	1
	Christ, John Baptist and the Jews	3
	S. Martin, S. Hugh	83-84
26.	PSALTER. Late Twelfth Century:	
	September: Sowing	I
	S. Clara and a Votary	III, 8
28.	PSALTER, PROBABLY EXECUTED FOR A LADY NAMED KATHARINE. Late Thirteenth Century:	
	The Ascension	28
	David playing the harp, David and Goliath	30

BOOKS OF HOURS (ANGLO-FLEMISH). See list of plates of MSS. of *English Work*.

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GERMAN WORK

NO. OF MS.		NO. OF PICTURE
6.	GOSPEL-BOOK. Late Fourteenth Century:	
	Pentecost	10

ITALIAN WORK

92.	BOOK OF HOURS. Late Fifteenth Century:	
	Virgin and Child, Busts of Prophets, etc., in border	1

II. EXAMPLES OF BOOKBINDING

BINDING EXECUTED FOR MARY QUEEN OF SCOTS

49.	PARISIAN BOOK OF HOURS (Fifteenth Century), bound for the Queen on the occasion of her marriage to Francis II, King of France (1558)	

METAL BINDINGS

Fragments of Gospels	Appendix No. I
Evangelistarium	Appendix No. II
Passional	Appendix No. III
Martyrologium	Appendix No. IV
Liber Decretalium	Appendix No. V

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SECTION I

BIBLICAL, LITURGICAL, AND OTHER RELIGIOUS BOOKS

I. BIBLES AND GOSPEL-BOOKS
II. MISSALS
III. BREVIARIES
IV. PSALTERS
V. HORAE
VI. MISCELLANEOUS

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MANUSCRIPTS

BIBLES AND GOSPEL-BOOKS

1. BIBLIA SACRA. Vellum, $8\frac{1}{2} \times 6$, ff. 454; double columns of 53 lines; cent. xiii (1229); in a fine small hand; pale brown ink. Binding: black leather of cent. xvii, xviii, over wooden boards; gold tooling; silver clasps. Bookplate of Richard Bennett. At the end of the Apocalypse is this colophon: Expl. Apocalypsis Iohannis. Actum a.d. millesimo ducentesimo vicesimo nono. In vigilia omnium sanctorum.

Premia pro merito debet habere Brito.

The name as well as the style suggests a North French scribe.

Collation: 1^{12}, 17^{12}, 18^{10}, 19^{4}, 20^{12}, 38^{12}, 39^{8}. [2 *fo.* senex.

CONTENTS

Jerome's Prologues. Frater Ambrosius. 1
Desiderii mei. 3
Genesis to 2 Chronicles.
Esdras I (=Ezra). Esdras II (=Nehemiah).
Tobit. Job.
Psalter (Gallican).
Proverbs to Ecclesiasticus.
Isaiah to Malachi.
1, 2 Maccabees.
Gospels.
Pauline Epistles. The apocryphal epistle to the Laodiceans follows Philippians at f. 387.
Catholic Epistles.
Apocalypse.
Interpretationes nominum: Aaz-Zuzim. 418

The decorative work is not very delicately done, but is good in effect. The historiated initials are as follows:

1. *Genesis.* Initial the length of the page, containing eight medallions on gold grounds: (*a*) Christ with globe, half light, half dark; (*b*) with globe divided by black line; (*c*) tree on *r.*; (*d*) globe with sun and moon; (*e*) water on *r.*; (*f*) creates Eve; (*g*) rests with head on hand; (*h*) Crucifixion with the Virgin and St. John.
2. *Exodus.* Moses (?) nimbed, seated.
3. *Lev.* Christ on cloud speaks to Moses horned on *r.*
4. *Deut.* Moses hands the tables to Joshua and another; arches below.
5. *Jos.* Moses (?) nimbed, hands sword to Joshua.
6. *Jud.* A man beheads a naked man lying on his back on a table.
7. *Ruth.* Man with book facing *r.*
8. 1 *Reg.* Man with sword in *c.* about to kill one on *l.*; a dead man in front; one on *r.* holding sticks (?).
9. 2 *Reg.* David throned on *l.*; man about to behead the Amalekite.
10. 3 *Reg.* David in bed; Courtier and Abishag.
11. 4 *Reg.* Ahaziah in bed; Elijah points upwards.
12. 1 *Par.* A group of men.
13. 2 *Par.* Solomon with sword and sceptre.
14. 1 *Esd.* Man with book.
15. *Neh.* Man with bucket and asperge.
16. *Tobit.* Reclining; large bird above.
17. *Judith.* About to behead Holofernes; very forcible.
18. *Esther.* Above Esther kneels to Ahasuerus; below Haman blindfold hanging.
19. *Job.* Seated on *l.*; three friends on *r.*
20. *Psalm. Beatus vir.* Above, David plays harp; below, he beheads Goliath.
21. *Psalm. Dominus illum.* Samuel anoints David.
22. *Psalm. Dixi, custodiam.* David points to his eye (should be his mouth); Christ stands on *r.*
23. *Psalm. Dixit insipiens.* The fool on *l.* talks to David on *r.*
24. *Psalm. Salvum.* Christ above; David in water below.
25. *Psalm. Exultate.* David plays with hammers on three bells.
26. *Psalm. Laudate.* Two coped clerks (one with long red staff) sing from book.
27. *Psalm. Dixit Dominus.* The Father and Son seated; the dove between.
28. *Prov.* Solomon in cap with rod; Rehoboam sits on *r.* with book.
29. *Eccl.* Solomon, seated, points to a prostrate man; another man with flowering sceptre and wreathed head listens to him.
30. *Cant.* The Virgin and Child, seated.
31. *Sap.* King receives sword from nimbed figure on *r.*
32. *Ecclus.* King on *l.*; youth seated on *r.*; Christ in cloud above, to whom the King points.
33. *Isaiah* kneels bound to a pillar; two men saw his head with frame saw.
34. *Jeremiah* kneels; two men stone him.
35. *Lam.* Jeremiah sits weeping; city on *r.*
36. *Esek.* in bed; above, the four beasts.
37. *Daniel* reclines; two lions on *l.*

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38. *Hosea* talks to Gomer.
39. *Joel* addresses seated people on *r.*, on whom the spirit descends (as Dove).
40. *Amos.* Faces *l.*; another man on *r.*
41. *Obadiah* gives bread to four men on *r.*
42. *Jonah* emerges from fish's mouth.
43. *Zephaniah* seated with scroll.
44. 1 *Macc.* Alexander throned as king.
45. *Matt.* Jesse reclining; tree proceeds from him containing figures of David, with fiddle, the Virgin crowned, and Christ; Dove above.
46. *Mark* with book; lion below.
47. *Luke* writing; ox's head on *r.*
48. *John* in dalmatic with book; eagle below.
49. *Rom.* Two men stone Stephen; Saul sits on *l.*
50. 1 *Cor.* King on *l.*; man with letter and sword on *r.* (Saul receiving the letters to Damascus).
51. 2 *Cor.* Saul falls headlong from his horse.
52. *Gal.* Saul with closed eyes led to a gate by a man.
53. *Eph.* Saul in bed. Ananias stands over him with book.
54. *Phil.* Saul baptized in font by Ananias.
55. *Col.* Paul seated with stick and scroll.
56. *Acts.* A man taking the hand of a devil on *r.*, a tree in *c.* This is evidently meant for Theophilus selling his soul to the devil. The reason for the choice of the subject lies in the fact that the name Theophilus occurs in the first verse of the Acts. It is a curious aberration.
57. *James.* With book
58. 1 *Peter.* Peter with book and key, seated.
59. 2 *Peter.* Above, half-length figure with book; below, half-length figure in cloud with outstretched arms, holding a book.
60. 1 *John.* John seated with book.
61. 3 *John.* John and Gaius converse.
62. *Jude.* With book.
63. *Apoc.* John writing; three church towers above and on *r.*

2. BIBLIA SACRA. Vellum (uterine), $5\frac{3}{4} \times 3\frac{7}{8}$, ff. 638; double columns of 47 lines; cent. xiii (late); in a fine regular hand. Written in France. Has the bookplates of Richard Bennett and of Firmin-Didot. It was sold at the Firmin-Didot sale in 1879 as lot 2. (Catalogue, p. 5.) In the seventeenth or eighteenth century it belonged to the Franciscans of Angoulême. On f. 1 are the following inscriptions:

Ex Bibliotheca ff. minorum Engolismensium (twice) and fr. g. gandilland minor. Engolism.

It is in a dark morocco binding of cent. xix, with elaborate gold tooling; lettered, Biblia Sacra, secolo xiii. It is provided with a black leather lock-up case.

Collation: The book is too tightly bound to admit of collation. I believe the gatherings to consist of 24 leaves normally.

CONTENTS

Prologues of Jerome.
Genesis to 2 Chronicles. The Prayer of Manasseh follows without a break.
Ezra. Nehemiah. 1 Esdras of Apocrypha (here called Esdras 2).
Tobit. Judith. Esther. Job.
Psalter (Gallican).
Proverbs to Ecclesiasticus.
Isaiah to Malachi.
1, 2 Maccabees.
Gospels. Pauline Epistles, Acts (first leaf gone), Catholic Epistles, Apocalypse.
Interpretationes nominum: Aaz, etc., ending imperfectly with Zemri.

The decoration consists of ornamental and historiated initials. These are in a good style with rather pale colour and impure gold. The whole book is a very good but not an absolutely first-class specimen of the small Bible of the thirteenth century.

The historiated initials are as follow:

1. *Genesis.* The stalk of the letter contains seven quatrefoils, with ground alternately slate-coloured and red, representing the seven days of Creation; Christ is seated in all of them. At the bottom is a somewhat broader picture of the Crucifixion with the Virgin and St. John.
2. 1 *Reg.* (f. 122). Eli (?) in peaked cap, on *l.*, stands behind Hannah, who kneels before altar on *r.*, with lamp hanging over it; roof above.
3. 1 *Par.* (f. 183). A group of seated figures.
4. *Judith* (f. 236*b*). Beheading Holofernes, who sits up in bed.
5. *Job* (f. 249). Seated on *l.*, under tree, with head bound up; his wife and two friends stand on *r.*
6. *Psalms* (f. 261). David seated, playing the harp.
7. *Proverbs* (292*b*). Solomon seated on *l.* with birch-rod; Rehoboam, in linen drawers, seated on *r.*, with book.
8. *Ecclesiastes* (f. 302*b*). Solomon throned on *l.*, points to a youth on *r.*, back to him, kneeling.
9. *Jeremiah* (f. 358). Kneels on *r.*, with stones about his head; a man on *l.* stoning him.
10. 1 *Macc.* (f. 447*b*). The apostate Jew kneeling with pig's head in dish. Mattathias on *l.*, about to behead him.
11. *Matthew* (f. 473*b*). Jesse reclining; a small tree grows out of his body.
12. *Apocalypse* (f. 581*b*). John writing, surrounded by the towers of the Seven Churches.

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3. BIBLIA SACRA. Vellum, $9\frac{7}{8} \times 6\frac{1}{2}$, ff. 410; double columns of 58 lines; cent. xiii *circa* 1280; written in England. Binding: modern russia with gold tooling. Bookplates of Thomas Hayward Southby of Carswell, William Morris, and Richard Bennett. At the top of f. 1 the name "ffrome" (xv). At the end at top "Edindon" (xv, xvi); on the flyleaf, "Nomen scriptoris N. plenus amoris" (late xv). This jingle was once thought to mean that the scribe's name was Fullalove; but it is of such common occurrence in MSS. that in the large majority of cases it must be regarded as having no specific meaning.

Collation: Apparently in quires of sixteen leaves; but collation is impracticable owing to the tightness of the binding. [2 *fo.* loquar.

CONTENTS

Jerome's Prologues. 1
Genesis to 2 Chronicles. Prayer of Manasses. 3
Esdras 1 (= Ezra). Nehemiah. Esdras 2 (1 Esdras of Apocrypha).
Tobit. Judith. Esther. Job.
Psalter (Gallican version). 170
Proverbs to Ecclesiasticus. 187
Isaiah to Malachi.
1, 2 Maccabees.
Gospels. 307*b*
Pauline Epistles. 342
Acts. 363*b*
Catholic Epistles. 373*b*
Apocalypse. 377*b*
Interpretationes nominum Hebraicorum (in triple columns): Aaz-Zuzim. 382*b*
Finito libro reddatur gloria Christo. Expl. interpretationes (f. 408).

On f. 408*b*, in a good hand of cent. xiv-xv, is a list of pairs of Apostles and Prophets. Each Apostle has a clause of the Apostles' Creed attached to his name, and each Prophet an illustrative prophecy.

Jeremias. Patrem invocabitis me dicit dominus.
Petrus. Credo—terre.
David. Filius meus es tu, etc.
Andreas. Et in Ihesum, etc.
Isaias. Ecce virgo suscipiet, etc.
Jacobus maior. Qui conceptus—virgine.
Daniel. Post ebdomadas lxxii occidetur Christus.
Johannes. Passus—sepultus.
Osee. O mors ero mors tua, etc.
Thomas. Descendit—a mortuis.
Amos. Qui edificat in celo ascencionem suam.
Jacobus minor. Ascendit—omnipotentis.
Johel. In valle Josaphat iudicabit omnes gentes.
Philippus. Inde—mortuos.
Aggeus. Spiritus meus erit in medio vestri.
Bartholomeus. Credo in Sp. sanctum.
Sophonias. Hec est ciuitas gloriosa que dicit extra me non est.
Matheus. Sanctam eccl. catholicam sanctorum communionem.
Malachias. Cum odio habueris aliquem dimitte.
Simon. Remissionem peccatorum.
Zacharias. Suscitabo filios tuos.
Thadeus. Carnis resureccionem.
Abdias. Et erit regnum domini.
Mathias. Et vitam eternam. amen.

These lists are very common, and form a favourite subject of illustration in painted glass, carving and MSS. The one before us has some unusual prophecies, notably those of Aggeus and Sophonias.

On f. 410 (torn) are some notes (xiv) on points in the Bible. The historiated initials, which are of good typical execution, represent the normal cycle of subjects. The grounds are very commonly dark blue or red.

1. *Prol.* Jerome nimbed, with book and knife, writes at desk.

2. *Gen.* Length of page containing eight pictures, seven elliptical, representing the days of Creation. (*a*) Christ with globe; (*b*) water and cloud on *r.*; (*c*) holds a tree; (*d*) holds sun and moon; (*e*) holds bird and fish; (*f*) creates Eve; (*g*) reclining. At bottom the Crucifixion with the Virgin and St. John.

3. *Ex.* Moses in cap leads three Jews in caps to *r.*, through gate.

4. *Lev.* Moses, horned and nimbed, and another kneel holding lambs; altar on *r.*; face of Christ above.

5. *Num.* Christ hands tables of Law to Moses, horned and nimbed, on *r.*

6. *Deut.* Moses, as above, with tables, addresses three Jews on *r.*; two of whom also hold tables.

7. *Jos.* Three Jews kneel: water (Jordan) on *r.*; Christ's head seen above.

8. *Jud.* Similar; but no water on *r.*

9. *Ruth.* Above, Elimelech with staff on shoulder; below, Naomi with two boys, Mahlon and Chilion.

10. 1 *Reg.* Hannah kneels; Elkanah stands behind her; on *r.* Eli by altar, under arch.

11. 2 *Reg.* David with crown and sceptre; a man about to behead the Amalekite.

12. 3 *Reg.* David in bed; a courtier stands and holds the hand of Abishag.

13. 4. *Reg.* Ahaziah falls headlong backward out of window in tower.

14. 1 *Par.* Three Jews, seated; full face.

15. 2 *Par.* Solomon and another kneel: altar with lamp over it on *r.*, under arch.

16. 1 *Esd.* Above, three workmen, one over another; two work with hammer, one carries bricks; Cyrus at bottom, pointing up.

17. *Neh.* Nehemiah with cup, and hand to face; Artaxerxes throned on *r.*

18. 2 *Esdr.* Altar, with lamp over it, under arch; Jew on *r.* with bucket and asperge.

19. *Tobit.* Nimbed, in bed; a bird above; Raphael stands at his feet.

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20. *Judith.* Beheads Holofernes in bed.
21. *Esther.* Crowned, kneeling; touches the sceptre of Ahasuerus, throned above.
22. *Job.* Reclining; wife and friend stand over him.
23. *Psalms. Beatus vir.* Above, David plays harp; below, he beheads Goliath.
24. *Dixi custodiam.* He kneels pointing to his mouth; Christ stands on *r.*
25. *Dixit insipiens.* Bald fool with club, eating cake.
26. *Salvum.* Above Christ, half-length with orb. Below, David half length in corner.
27. *Exultate.* David sits playing on four bells with hammers.
28. *Cantate.* Three coped clerks; he on *r.* has a book.
29. *Dixit dominus.* The Father and Son seated; the dove between them.
30. *Prov.* Solomon seated with rod. Rehoboam sits on *r.* with book; his upper part is nude.
31. *Eccl.* Solomon throned, full face.
32. *Cant.* The Virgin crowned, holding an apple, throned full face, with the Child.
33. *Sap.* Solomon seated on *l.*; a warrior in mail with sword and shield on *r.*
34. *Ecclus.* A nimbed figure with book, throned.
35. *Isaiah* kneels, bound to a pillar; two men saw his head with a frame saw.
36. *Jeremiah* seated, with scroll; on *r.* a flaming pot; Christ's head seen above.
37. *Lam.* Jeremiah seated; city on *r.*
38. *Baruch* writes at desk.
39. *Ezekiel* in bed; above Christ, half length, between the heads of the four beasts.
40. *Daniel,* in a hole in a mount, caressing two lions' heads.
41. *Hosea* and Gomer seated, converse.
42. *Joel* seated with scroll.
43. *Amos* with staff; sheep on *r.* and trees; Christ's head in cloud on *r.*
44. *Obadiah* seated with scroll.
45. *Jonah* emerges from fish's mouth; city (Nineveh) above.
46. *Micah* seated, with scroll.
47. *Nahum,* similar.
48. *Habakkuk,* holding flagon; an angel above seizes his hair.
49. *Zephaniah.* Like No. 46.
50. *Haggai* standing, with scroll.
51. *Zechariah.* Similar.
52. *Malachi* seated, with scroll.
53. 1 *Macc.* Mattathias about to behead kneeling man (apostate Jew) with pig's head in a dish.
54. 2 *Macc.* Seated Jew gives a letter to a messenger on *r.* with javelin.
55. *Prol. to Matt.* Angel at desk, writing.
56. *Matt.* Jesse in bed; two lamps above; a tree proceeds from his feet, containing three seated figures of kings.
57. *Mark. Prol.* Winged lion, with scroll.
58. *Text.* Mark standing, with book; he is tonsured, in dalmatic.
59. *Luke Prol.* Winged ox, with scroll.
60. *Text.* Zacharias, nimbed, kneels with censer; angel by altar on *r.*
61. *John. Prol.* Eagle with scroll.
62. *Text.* John, with book.
63. *Rom.* Paul with cross on *l.*, seated, addresses two seated Jews on *r.*
64. 1 *Cor.* Paul seated, with sword.
65. 2 *Cor.* With sword and scroll.
66-75. *Gal.—Philemon.* Slight variations of the same.
76. *Heb.* Paul sits on *l.* with sword; two Jews on *r.*
77. *Acts.* Ascension; two groups. Virgin and Apostles on *l.*; Peter and Apostles on *r.*; the feet of Christ seen above.
78. *James,* with scroll.
79. 1 *Peter.* Peter takes the hand of lame man with crutch.
80. 2 *Pet.* Peter seated with key and scroll.
81. 1 *John.* John writes at desk.
82-83. 2, 3 *John.* Similar.
84. *Jude,* with scroll.
85. *Apoc.* John writing; spires of the Seven Churches above.

4. BIBLIA SACRA. Vellum, $6\frac{1}{8} \times 4\frac{1}{2}$, ff. 360; double columns of 53 lines; cent. xiii in a most beautiful minute hand. Written in Italy. Binding: old red morocco with gold tooling. Bookplate of Richard Bennett.

Collation: 1^{16}? (wants 1, 2 blank), 2^{16}, 20^{16}, 21^{14}, 22^{16}, 23^{12}.

CONTENTS

Incipit epistola beati Jeronimi super omnibus libris biblie ad paulinum presbyterium contra nestorium hereticum. 1
Frater Ambrosius.
Prologue to the Pentateuch. Desiderii mei. 2*b*
Genesis to 2 Chronicles.
Ezra. Nehemiah. 1 Esdras of Apocrypha (Esdras 1, 2, 3).
Tobit. Judith. Esther. Job.
Psalter (Gallican).
Two blank leaves: in the next (three-quarter page left blank), Prologue to Proverbs, etc.
Proverbs—Ecclesiasticus. Ecclus. lii is the Prayer of Solomon.
Isaiah to Malachi.
1, 2 Maccabees.
Prologue to Gospels.
Gospels.
Pauline Epistles. Acts. Cath. Epp. Apoc.
Gilbert's Prologue to the Apocalypse added in a late hand:
Omnes qui pie uolunt uiuere.

The ornament consists of decorative and historiated initials, and a few scenes painted on the lower margin of the pages in the Greek fashion, without back-

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grounds. The scheme of colour is curious, the prevailing tints being a greenish blue, and a rather bricky red, as well as green. No gold occurs. The figured initials and scenes are:

1. *Prologue.* Half-length figure of a bishop.
2. *Genesis.* Lower margin. Christ, beardless, facing *r.*; a defaced blue sphere with a star in it.
3. *Exodus.* A group of heads.
4. *Levit.* Head of Moses below, head of God above.
5. *Deut.* Lower margin. Moses, leaning on staff, addresses a group of Israelites on *r.*
6. *Joshua.* Margin. Joshua stands with book. God or an angel speaks to him from above.
7. *Judges.* Half-length figure.
8. 1 *Reg.* Figure with book.
9. 4 *Reg.* Lower margin. Elijah (?), with book, seated on wheel (?); Elisha kneels on *l.*
10. 1 *Chron.* Group of heads.
11. 2 *Chron.* Solomon, half length, with crown and sceptre.
12. *Esdr. II.* (Nehem.). Half-length figure.
13. *Tobit.* Lower margin. Half-length figure with book.
14. *Judith.* Half-length king, with crown and sceptre.
15. *Job.* Half-length figure.
16. *Prov.* As 2 Chron.
17. *Cant.* Half-length figure.
18. *Sap.* Bust of Solomon.
19. *Isaiah.* Half-length figure.
20. *Jer.* „ „ with scroll.
21. *Ezek.* Small figure.
22. *Dan.* Bust of king.
23 *sqq. Osee* to *Sophonias, Malachias.* Half-length figures with scrolls.
33. 1 *Macc.* King, half length.
34. *Matt.* Margin. Beardless figure with book.
35. *Mark.* „ Similar.
36. *Rom.* Bust of Paul.

1 *Cor.*, 2 *Thess.*, 2 *Tim.*, *Tit.*, *Phil.* Similar.

1 *Pet.* Head of Peter.

Apoc. Margin. Beardless figure with book.

There is interest in the character of these drawings, though little beauty. The most notable and beautiful feature of the book is the writing. The vellum is also in some parts of an extreme fineness.

5. EVANGELIA. Vellum, 11 × 7⅝, ff. 238 + 1; 21 lines to a page; cent. ix-x in a fine Carolingian minuscule. In a modern binding. Formerly in the library of the Earl of Ashburnham (Appendix No. 10), from which it passed to H. Y. Thompson, Esq., and was sold by him at Sotheby's in 1902 (14 May, Lot 14). At the top of f. 1 is (xvi, xvii), San Lorenzo el Réal del Escorial. At the bottom of f. 236*b* (xv) est Bernardi de gutruilz l.xii s.

Collation: 1 flyleaf; i⁸, ii⁶, iii⁸-xiii⁸, xiiii⁶, xv⁸-xxv⁸, xxvi⁴, xxvii⁴, xxviii⁸-xxx⁸, xxxi⁶, xxxii⁴. The quires are numbered in Roman figures at the bottom of the last leaf of each; sometimes the letter Q is prefixed.

CONTENTS

Title in gold capitals on a purple ground (oblong).
Incipit Praefatio scī Hieronymi Presbyteri in Evangelia.
Beato Pape Damaso Hieronimus.
Text. Nouum opus facere me cogis . . . memineris mei papa beatissime.
Expl. Praefatio (in rustic capitals).
In gold rustic capitals:
Inc. Argumentum eiusdem in evangelia 9*b*
Sciendum tamen ne quis ignauum . . . comparatio esse quod solum est.
Expl. Argumentum (rustic capitals).
Gold rustic capitals.
Item Praefatio. 5
Plures fuisse qui euangelia scripserunt . . . quam ecclesiasticis uiris canendas.
Expl. Prologus.
In gold. Inc. Epistola Eusebii de evangeliis. 5*b*
Eusebius Carpiano fratri in domino salutem (in gold uncials) . . . similia dixisse repperies.
Expl. Prologus.
F. 7 blank.
The Eusebian Canons under arches. 8

The arches are supported by purple and other coloured columns, meant to represent marble. They have gold bases and capitals. The main arches are round and have a band of decoration, and a gold cresting and central gold ornament at top. They are sometimes subdivided into as many as four arches. In the tympanum is usually a patch of purple with the title of the Canon in gold uncials. The section-numbers are in a beautiful minute hand. Outside the arch on each side are birds, two on a page. They include peacocks, doves, storks, ducks, cocks, and black birds with red legs. This is the most elaborate piece of decoration in the book. It is of good execution.

Inc. argumentum in Evangelium Matthei. 14
Mattheus sicut in ordine primus . . . quaerentibus non tacere. Expl. prol.
Inc. Capitula in Euang. Mathei. 14*b*
1. De natiuitate d. n. I. C. in bethleem iudae.
Lxxvii. Ubi resurgens dominus et . . . feliciter baptizari.
Expl. Capitula.
Text of St. Matthew. Gold capitals on purple ground. Green initial L to Liber. 16*b*
The initial of each section is a plain gold letter.
Ends f. 68. Expl. Ev. sec. Mattheum. Versus II. Dcc (2700). f. 68*b* blank.
In gold on purple: Inc. argumentum in Evangelio Marci. 69
Marcus euangelista dei . . . praestat deus est.
Capitula (title in purple on gold). 70

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1. De baptismo iohannis, etc.
xlvi. De resurrectione domini et ubi mariae vel discipulis apparuit.
Text (title in gold on purple). 71*b*
Ends f. 104*b*. Sequentibus signis.
Expl. Euang. sec. Marcum.
In purple on gold: Inc. Argumentum in Evangelio Lucae. 105
Lucas Syrus natione Antiochensis . . . fastidientibus prodidisse. Expl. Praefatio Lucae.
Inc. Capitula (in gold). 106
1. Uisio Zachariae, etc.
lxxiii. De resurrectione sancta, etc. . . . in medio discipulorum dominus apparuit.
Expl. capitula in evangelio Lucae. (Monogram of X P follows.)
Text. Title in gold on purple. 109
Ends f. 168*b*. Benedicentes deum.
Expl. Ev. sec. Lucam. v. fm. dccc (versus 3800).
In gold: Inc. argumentum in evangelio Iohannis. 169
Hic est iohannes euangelista . . . doctrina seruetur.
Inc. capitula (in gold). 169*b*
1. Ubi Iohannes testimonium perhibet de Christo.
xxxv. Ubi dominus resurgens, etc. . . . ac petro dicit pasce oues meas.
Title in gold on purple: Inc. Ev. sec. Johannem. In principio erat. 171
Ends f. 211*b*. Expl. ev. sec. Ioh.
In gold: Inc. capitula lectionum evangeliorum anni circuli. 212
Id est in uigilia natalis domini, etc.
Sub-section: title in red capitals. Inc. lectiones a septuagesima usque in pascha. 215*b*
Ascension is called Ascensa domini.
It seems Roman throughout. Ends f. 229*b*. Expl. capitula anni circuli de sollemnitatibus uel nataliciis sanctorum.
In red capitals: Inc. capitula necessaria. 230
Pro ubertate pluuiae
Ends f. 231*b* with a series for the ordination of bishops.
In primo—secundo—tertio scrutinio.
Expl. capitula.

6. GOSPEL-BOOK. Vellum, $9\frac{1}{4} \times 8$, ff. 36 + 2; 12 lines to a page; cent. xiv, xv; in a large Gothic hand. Written in Germany. Old binding, rough skin over boards; two clasps gone. There have been a number of metal ornaments on the first cover and five metal bosses on the second; only the nail-holes remain. The bookplate of Richard Bennett is in the volume.

Collation: 2 flyleaves, 1^8, 2^{10} (3 canc., wants 8), 3^{10} (1 canc.), 4^8, 5^4 (wants 3 blank).

CONTENTS

Inicium sancti euangelii secundum Iohannem. 1
Ioh. i, 1-14.
In festo circumcisionis domini.
Lc. ii, 21. 2*b*
In die sancto Epiphanie. 3
Mt. ii.
Sequitur. Mt. xxiii, 34-39. 7*b*
Inicium S. Euang. sec. Lucam. 9
Lc. i, 5-17.
Purificacio. 11
Lc. ii, 22-32.
S. Lucam (Annunciation). 12*b*
Lc. i, 26-38.
Sec. Lucam. 14*b*
Mt. xx, 17-19; imperfect.
Ioh. xi, 47-54. 15
Sec. Lucam. 16
Ioh. xiv. 12-13*a*.
Sec. Marcum. 17
Mc. 1-8.
Sec. Marcum. 18
Mc. xvi, 1-7.
In Asscensione. 19*b*
Mc. xvi, 14-20.
Mt. vii, 12-14. 20*b*
Ioh. xiv, 23-31 (*sic facio*). 21*b*
In Octaua. 23
Ioh. iii, 1-14.
25*b* blank.
Inicium S. euang. sec. Matheum. 26
Mt. i, 1-16.
In assumpcione. 28
Lc. viii, 38-42.
Lc. vii, 36, 38. 29
Sec. Matheum. 31
Mt. v. 1-12.
In dedicacione. 32*b*
Lc. xix, 1-10.
Sec. Matheum. 34
Mt. vii, 7-11 dabit spiritum bonum petentibus se.
f. 35*b*, 36 blank.

The pictures, mostly small squares (about 3 in. square), are on gold grounds and have plain coloured borders. They are soft in execution and of good effect.

1. f. 1. John in pink robe crouching before wooden desk and writing; over the desk facing him sits the Eagle.

2. f. 2*b*. *Circumcision.* The Virgin engaged in removing the swaddling bands of the Child, who lies on an altar. An old man holding a knife touches the Child's head.

3. f. 3*a*. *Epiphany.* The Virgin and Child seated on *l.* A kneeling king presents a box of gold into which the Child puts His hand. The other two kings approach, holding gold vessels.

4. f. 9. Winged ox with scroll: S. Lucas. euangelista; there is some flourishing on the background.

5. f. 11. *Purification.* The Virgin and Symeon support between them the Child (head damaged) standing full-face on altar; all are nimbed.

6. f. 12*b*. *Annunciation.* Angel in pink kneels on *l.* with scroll: (*Aue . . . tecum*); the Virgin stands on *r.*

7. f. 17. Winged lion with scroll: Sanctus lucas [should be Marcus] euangelista.

8. f. 18. Christ in pink mantle, bearing resurrection

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cross with banner (red cross on white ground), steps out of the tomb, blessing; two guards asleep on *l.*

9. f. 19*b*. *Ascension.* Christ's feet only are seen; on *l.* of the mount kneel the Virgin and three Apostles, on *r.* four Apostles.

10. f. 21*b*. (More than half page.) Descent of the Holy Ghost. A group of seated figures; five Apostles on each side, the Virgin in *c.*; the Dove above.

11. f. 26. Angel in blue with scroll: Sanctus Matheus euang.

12. f. 28. Jesus (at Bethany). Seated at table, on *l.* Martha, in blue, hands Him, across the table, a red platter with something on it; Mary, in pink, sits in front almost full face, looking slightly round toward Jesus.

13. f. 29. Patterns on the gold ground. Jesus at table, the Pharisee, in blue, beside Him; Mary Magdalene in brilliant red robe crouches on *l.*, and wipes His feet with her hair.

7. GOSPEL-BOOK. Vellum, $10\frac{1}{8} \times 7$, ff. 127; 15 lines to a page; cent. xv (1436) in a magnificent Italian hand. Binding: red morocco of cent. xviii, with gold tooling; French. It contains the bookplate of Richard Bennett, and also a statement from Emily Rhodes, as follows:

> The Italian Missal was bought by my great grandfather, Abraham Rhodes, Esq., F.A.S., from the library of the Duc de Montmorency in Paris during the great French Revolution, when so many of the French libraries were dispersed. The book was rebound during the reign of Louis the 15th of France, but the exact date is unknown. The slips of paper were written upon and placed over the miniatures by the above-mentioned Abraham Rhodes. The Missal was left to my father and afterwards to myself, so that it has been in the possession of our family for over one hundred years.
>
> EMILY S. (?) RHODES.

A slip from one of Messrs. Sotheby's catalogues descriptive of the MS. is also inserted. Whether the manuscript ever belonged to the Montmorency family or not, it was certainly in the library of the Duc de la Vallière, sold in 1783, when it realized 80 *livres*. De Bure in his catalogue of the Collection (i, 75) notices it.[1] Its previous history is told in an inscription in blue, framed in beautiful pen-work of blue and red, on f. 1*b*:

> Hunc Euangeliorum codicem deo amabilis Petrus donatus episcopus paduanus dum pro Beatissimo Eugenio papa quarto Basiliensi concilio presideret per manus mei Johannis de Monterchio Sancte paduane ecclesie mansionarii scribi fecit. Anno domini millesimo quadringentesimo tricesimo sexto.

The Mansionarius of a church was commonly the guardian of the sacred vessels. Giovanni di Monterchio is not, I believe, known from any other source as a scribe or artist.

Collation: 1^4 (4 canc.), 2^6 (+6*), 3^{10}, 4^{10}, 5^{10} (1 canc.), 6^{10}, 7^{10}, 8^8, 9? (2 left), 10^{10} (wants 1, 2?), 11^{12}? (wants 1, 2), 12^8, 13^{12}. (wants 12), 14^{10}, 15^4, 16^8 (wants 8).

CONTENTS

Inscription as above. 1*b*

List of Gospels headed: In hoc uolumine continentur infra-scripta euangelia. 2

f. 3*b* blank.

Kalendar in red and black. 4

In festo S. Antonii Abbatis Epistola. Lectio libri sapientie Et pro capitulo: Ecce confessor magnus, etc. 10

Oratio S. Antonii. 10*b*

Deus qui concedis obtentu b. Antonii confessoris tui morbidum ignem extingui, etc.

Pro S. Prisca oratio. 10*b*

Da quesumus omnip. deus ut qui b. prisce, etc.

Title in red. 11

Ad laudem dei omnipotentis eiusque matris uirginis Marie Incipit euangelistarium ponticale de missis quas Deo amabiles episcopi iuxta ritum sancte romane ecclesie per anni circulum solempniter celebrare consueuerunt. quibus nonnulla de com(m)uni sanctorum et uotiua addita sunt.

In natiuitate domini nostri Iesu Christi. Ad primam missam.

On f. 11*b* is a full-page picture. The text begins on f. 12.

Sequentia sancti euangelii secundum Lucam.

The Gospels contained are as follow:

On the three Masses of Christmas.

SS. Stephen, John, Innocents, Silvester.

Circumcision, Epiphany, Purification, Annunciation.

Palm Sunday (two, including the Passion).

Maundy Thursday, Easter Eve, Easter Day, Easter Monday and Tuesday.

[1] De Bure gives the verses on the unlucky days (*dies Aegyptiaci*) which accompany each month in the Kalendar.

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S. Mark.
Ascension, Whitsunday, Trinity Sunday, Corpus Christi.
S. Antony of Padua.
SS. John Baptist, Peter, Paul, Visitation of the Virgin, Mary Magdalene.
Laurence, Assumption, Nativity of the Virgin.
Exaltation of the Cross, S. Michael, All Saints.
Dedication of a church.
S. Andrew.
Common of Martyrs from Easter to Pentecost.
" Apostles.
" One and more Martyrs.
" Confessors, Pontiffs.
" " not Pontiffs.
" Virgins.
For Peace.
At the Consecration of a Bishop.

After this, on smoother vellum, with three lines of music (four-line stave) and three of text to the page. 107

Dominus uobiscum, etc.
Genealogia d. n. I. C. secundum Lucam.
Factum est autem cum baptizaretur. . . . regressus est a iordane.

Notice of Easter Day, etc., with musical notes as before. 121

Plebs sancta deo deseruiens hoc cupit audire quod et uidere desiderat. Sicut enim de natiuitate d. n. I. C. eiusdemque aparitione gauisi sumus et gaudemus ita et de ipsius resurrectionis gloria nos decet totis animi uiribus congaudere. Quapropter astantibus uobis fratres carissimi anuncio uobis uniuersale gaudium ipsum silicet sacratissimum diem pasce quod celebrari debet a sacra sancta dei ecclesia septimo decimo die intrante aprili. Sacri uero ieiunii obseruantia secundo die intrante marcio inchoari debet. Prohibitio uero nuptiarum septuagesime erit tercio decimo intrante februario. Prestante eodem d. n. I. C. qui cum duo patre et spiritu sancto uiuit et regnat deus per infinita secula seculorum. Amen.

F. 127*b* is blank.

Easter fell on 17 April in 1435.

The Kalendar gives the following interesting entries:

Jan.	3.	Inuentio S. Danielis (of Padua) maius duplex.	In red.
	16.	S. Ticiani Ep. (of Oderzzo)	"
	17.	S. Antonii Abb.	"
	31.	S. Geminiani Ep. C.	"
Ap.	24.	Dedicatio ecclesie maioris paduane.	,
	27.	S. Liberalis C.	"
June	13.	S. Antonii Conf. de Padua.	"
	14.	SS. MM. Canci. Canciani. Cancianile et prothi (of Aquileia)	"
July	12.	SS. MM. Hermacore et fortunati	"
Aug.	2.	S. Maximi Ep. C.	"
	9.	SS. MM. Romani Firmi et Rustici.	
	12.	S. Clare V.	"
	25.	S. Lodouici C. Regis francie.	"
Sept.	23.	S. Tecle.	"
Oct.	4.	(Francis and) S. Petronii Ep. C.	"
	7.	S. Justine V with Octave.	"
Nov.	7.	S. Prosdocimi Ep. C. with Octave (first Bp. of Padua).	In red.
	16.	S. Fidentii Ep. C. (of Padua)	"
	26.	S. Bellini M. et Ep. Paduani.	"
Dec.	8.	(Conception of B. V. M. and) S. Zenonis Ep. C.	"

There are two kinds of decoration in the book. First, the penwork with which some whole pages and all the small initials are surrounded. The whole pages thus adorned are ff. 1*b* and 11*a*. This decoration is throughout in blue and red, and is of as fine quality as could well be found.

On f. 10*b* purple appears by an exception.

Next come the figure subjects. The one full-page painting on f. 11*b* is, I have no doubt, by a French artist. It is not materially later in date than the rest of the book.

The initial on f. 107*b* is not, I believe, by the artist of the other pictures; at least, the treatment of it is very different.

The rest of the pictures are all by one hand. They are small rectangular miniatures, one at the head of each gospel, usually framed in a band of gold and colour within that. The ground often of gold and often not. The treatment most delicate. The artist has a habit of outlining the nimbi with black.

1. f. 11*b*. Full page. The Nativity (by a French artist). In front, the stable with thatched roof, apparently cruciform in plan. Within it, on *l.* the ox and ass lying by oblong wattled manger full of hay. In *c.* the Virgin kneeling, face *l.*; the Child lies nude on a linen cloth before her. On *r.* Joseph seated with head on hand, in red and gray with stick. In air, under the gable, three demi-angels on a cloud with scroll: *Gloria in excelsis deo.* Above, on *l.* a city. In *c.* sheep; over them a demi-angel on cloud with scroll: *Ecce annu(n)cio uobis.* On *r.* two shepherds, one standing.

2. f. 12*a*. In text, as are all the rest. Gold ground. The courtyard of a palace. Three trumpeters; one has the Roman eagle on the flag attached to his trumpet. On *r.*, in a projecting loggia, Augustus, old, crowned, with three attendants, one of whom is reading the decree that all the world should be taxed.

3. f. 14. *Second Mass of Christmas.* Gold ground. The stable on *l.* with Joseph nimbed, seated. The Virgin kneels, back to him, before her the Child in oblong wicker manger. On *r.* three shepherds approach with dog. Landscape with city on hill.

4. f. 15. *Third Mass of Christmas.* Christ stands full face with raised white sceptre, pointing to a sky of fire, red and light purple, in which are the sun and moon.

5. f. 16*b*. Gold ground. Stephen, kneeling on *l.*, looks up at the arm of Christ in glory on *l.* On *r.* three men stone him; a fourth, Saul (old), with folded arms. A city gate with portcullis behind.

6. f. 18. Gold ground. John, seated, full face, on rock, a writing on his knee. Eagle perched on book on *l.* Dotted about on hills behind are the Seven Churches, each in its enclosure.

7. f. 19. Gold ground. A blue and red palace behind, with figures at the windows and in the court. In front, the massacre of the Innocents. A crowd of nine women and four soldiers.

8. f. 20*b*. Gold ground. Silvester, half length, in tiara and pink chasuble with pall and blue lining holds book and blesses. Trees behind.

9. f. 21*b*. Gold ground. The Circumcision, in a

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hexagonal pink stone building with blue domical roof and only one side solid. The two priests and the Child (standing on the hexagonal altar in *c.*) are the only figures inside the building. On *l.*, outside, is the Virgin (?), on *r.* Joseph and another, nimbed.

10. f. 22. Gold ground. *The Epiphany.* On *l.* the stable (star in sky above). Joseph seated next the Virgin and Child, whose foot a kneeling king kisses. The other two stand holding their gifts. Their train winds back into the landscape with towered hills in the background. There seems to be snow on the ground in front.

11. f. 24*b*. Gold ground. *The Presentation.* Building like that in No. 9, but four-sided. Symeon in front of the altar steps forward to *r.* to take the Child from the Virgin. She has an attendant. Joseph is on *l.* with the basket of doves.

12. f. 26*b*. Gold ground. *The Annunciation.* Two round-headed arches with slender shaft and green capitals and bases. On the *l.* Gabriel kneels. From his mouth proceed red letters: *Aue gracia plena.* The Dove approaches on rays from an archway behind. In *c.* a round seat and desk. On *r.* the Virgin holding open book and shrinking away. By her a wooden settle, and behind, a bed.

13. f. 28*b*. *Palm Sunday.* Gold ground. On *l.* the city gate and a perspective of walls, in red. In and about the gate stand four people with branches, one spreading a garment. From it Jesus comes, sitting sideways on the ass, which the foal is sucking. Three Apostles follow. Behind is a dark grove in which several little figures are cutting down branches.

14. f. 30. *Passion* according to Matthew. Gold ground. Two buildings. In that on *l.* Jesus is seen addressing two disciples. In *c.* between the buildings Judas, with dark nimbus, points across himself to *l.*, and is about to take a purse from a man. In the building on *r.* he is before a seated priest with sceptre. Three other Jews are present.

15. f. 51*b*. (*Altera autem die.*) Initial. Below, the stone sepulchre (a blue altar tomb) closed; the coped lid clamped on to the base; three of the seals visible. Above, buildings on a hill and some small figures.

16. f. 52*b*. *In cena domini.* Arch with gold spandrels. Washing of Feet. In front, on *l.*, Peter on bench, pointing up. Christ kneels, washing his feet. On *r.* another apostle (young) pours water into a tub. Four apostles in the middle distance. Three more further off on *r.* Two in the background engaged in cleaning the table. Bench on *r.* with flagon.

17. f. 55. *Easter Eve.* Gold ground. In front an angel lifting the lid off the tomb. On *r.* the three women approach. Hills behind.

18. f. 56. *Easter Day.* Gold ground. On *l.* the three women, two hold out caskets, one shrinks back. On *r.* the angel seated on the tomb, the lid of which is shifted aside.

19. f. 57. *Easter Monday.* Gold ground. The journey to Emmaus. Christ between the two disciples. The one on *r.* points to the city beyond a bridge on *r.* Christ has a broad hat, and short cloak and tunic and staff on shoulder. Sun setting on *l.*

20. f. 60*b*. *Easter Tuesday.* Three round-headed arches. A group of half-length figures. Christ in *c.*, full face, in blue. Four apostles on *l.*, and five on *r.*

21. f. 62*b*. St. Mark, in his study, in red cap with long liripipe, yellow cloak, blue robe, full face, writing (Initium sancti euangelii), at table. Bookshelf on *l.* Winged lion, standing on the table, licks his left hand.

22. f. 64. *Ascension.* Gold ground. Nine kneeling apostles, in front of a mount, mostly full face. The feet of Christ above, supported and surrounded by cherubs, faintly drawn on the gold.

23. f. 65*b*. *Whitsunday.* Gold ground. In front of three domed buildings, the Virgin, five apostles on each side of her, all three-quarter length. Above her head the Dove, with rays proceeding from it.

24. f. 67. *Trinity Sunday.* Gold ground. The Father with massive gray beard in red mantle over blue, seated, full face, on a throne with high panelled back and sides, supports before Him the crucified Son, over whose head is the Dove.

25. f. 68. *Corpus Christi.* Gold ground. A nimbed Bishop in red chasuble, full face, holding chalice and wafer, under canopy held by four angels. Hedge or grove of dark trees behind.

26. f. 69. St. Antony of Padua, bareheaded, in dark habit, seated full face, with open book, in what looks like a laurel bush.

A leaf is lost here with picture of the Birth of St. John Baptist.

27. f. 71*b*. Under two green trefoil arches with gold spandrels, and shallow blue domes above the picture. Paul, with sword and book, and Peter with keys and book conversing; three-quarter length.

28. f. 72*b*. Gold ground. Paul, with raised sword and book, looks round to *r.* On *r.* a doorway. Three-quarter length.

29. f. 73*b*. Gold ground. *The Visitation.* Two half-length figures. Elizabeth, old and hooded, on *l.* The Virgin, taller, in green over pink, on *r.* They join hands.

30. f. 75*b*. Broad gold frame with punctured pattern. Mary Magdalene, three-quarter length, with slender casket in *r.* hand; full face. Dark rocky landscape behind.

31. f. 77*b*. Gold ground with pattern. Laurence, nude, lies on gridiron with hands bound under him. A man on each side stirs the fire. A ruler stands at window of a pink building on *r.*

A leaf is gone with picture of the Assumption of the Virgin.

32. f. 78*b*. *Nativity of the Virgin.* In front two women, one washing clothes, another swaddling the Infant Virgin. Vessels lie in front. On *r.* a dog and near it a cat on a stool. Behind these St. Anne in bed, head to *r.* A considerable length of room is seen behind, with flight of steps and a woman warming clothes at a fire.

33. f. 81. *Exaltation of the Cross.* On *l.* a group of men, some barefoot, headed by Heraclius in crown and white robe, barefoot, who carries the cross to *r.*, towards the gates of Jerusalem, in and over which are figures, also on the walls. Sunset sky on *l.*, and dark wood with small figures.

34. f. 82. Dedication of St. Michael's Church. Five men among hills engaged in building. A ship in the distance on *l.*, tower on hill, and town on *r.*

35. f. 84. *All Saints.* Above in *c.* a mandorla, in which is Christ crowning the Virgin. It is edged with white, gold, red, surrounded by red seraphs on a ground of blue cherubs. Below are rows of half-length figures of saints, thirty-seven figures in all. Furthest away are prophets and patriarchs (six), then apostles (twelve). Gregory and Jerome, Nor-

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bert (?) in white with red cross, youth with sword (Pancras?), Lucy with eyes on a plate, Katherine with wheel, and others.

36. f. 85*b*. Dedication of a Church. A pink church with silvered roof and western porch on tall slender pillars. In front of this, a bishop in silver chasuble, facing *l*., touching a consecration cross (red on white disc), on *l*. of the door. He is attended by three boys, one with crosier. On *l*. are three spectators in white. On *r*. buildings connected with the church, and trees.

37. f. 87. Feasts of Martyrs in Paschal season. Christ on *l*., addressing a group of Apostles (with punctured gold nimbi); one is kneeling; city on *l*., behind.

38. f. 88*b*. (Another Gospel for the same.) Punctured gold frame edged with red. Blue ground with white pattern. Conventional leaves in the angles (pink and green). A half-length nimbed man in turban holding a white scroll, inscribed in red: *In illo tempore dixit discipulis ego sum.*

39. f. 88*b*. *Common of Apostles.* Two trefoil arches with blue spandrels; twelve Apostles, half-length; four faces only wholly seen. Peter and John and Paul (?) in front.

40. f. 91. For several Apostles. Group of ten Apostles, half length; Peter, Paul, Philip, with cross, James, in red hat, are recognizable.

41. f. 92*b*. For one Martyr. Sebastian, nude, full-face, bound back to tree; many arrows in his body; four small archers on *r*. and *l*., the two on *r*. have crossbows; dark sky and trees behind.

42. f. 93*b*. For the same. Gold ground. Half-length figure of beardless youth, in blue mantle over red, holding palm, against a background of dark trees.

43. f. 94*b*. For several Martyrs. In a cusped circle with gold spandrels. A group of half-length figures; Stephen, with stones; Laurence, in pink dalmatic; Cosmas, in red doctor's cap; George, with banner, are recognizable; on *l*. are women.

44. f. 95*b*. For the same. In a cusped square a group of half-length figures. Andrew, with small cross; one in green cap; a monk; an Apostle with open book.

45. f. 97. For a Confessor a Pontiff. In a niche, with delicate pink turrets on each side, a half-length figure of a bishop in green cope, mitre, gloves, albe; blessing.

46. f. 98. For the same. In a courtyard a bearded bishop, in mitre, crosier, green chasuble, albe, with book facing *l*.; a clerk in surplice seen on *r*.

47. f. 98*b*. For a Confessor not Pontiff. In a green niche. Half-length figure of one in white habit over black; in pale purple cap; reading.

48. f. 100. For the same. Gold ground with pattern. Half-length of a man in dark cowl over white habit, with scapular; holding crosier in *r*. hand and mitre in *l*., against background of dark trees.

49. f. 100*b*. For Virgins. In circle of conventional clouds, pink and green, with gold spandrels; blue ground with pattern; half-lengths of six virgins; Katherine, crowned, with wheel; Margaret, with cross; Agatha, with breasts on a cord; Apollonia, with pincers.

50. f. 102. For the same. On *l*. the five wise Virgins, facing *r*., meet the bride and bridegroom, who is in broad hat, blue tunic and red hose; on *r*. pink and blue buildings; on *l*. dark trees.

51. f. 104. For Peace. Two youths in plate armour, with surcoats of red (on *l*.) and blue (on *r*.) embrace; their swords lie on the ground; an angel in air lays his hands on their heads; landscape behind.

52. f. 105. *St. Andrew.* In front, on *l*., Christ calls to Peter and Andrew, who are in a boat, drawing in a net of fishes; behind, they follow Him away to a distant city; on *r*. a landscape, with city, boat, and two men seated on the shore.

53. f. 105*b*. Consecration of a Bishop. Without frame. View of a choir with tall stalls; baldacchino in pink with gold dome over altar, which has gold retable; in front, on *l*., two bishops in copes, one with crosier, the other (with cross bearer) reading; a bishop on *r*. (with cross bearer) is placing a mitre on the head of the kneeling consecrand, who is vested in gold.

54. f. 107*b*. Initial. Baptism of Christ. He stands full-face in transparent water; the Dove over His head; John Baptist, in yellow hairy garment kneels on shore, on *r*., and worships Him. This last initial is, I think, by another artist.

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MISSALS

8. MISSAL. Vellum, $16\frac{6}{8} \times 12$, ff. 360; double columns of 33 lines; cent. xiv; in a fine hand. Written in England (East Anglia?) before 1332, and in cent. xv. It has the name of Mr. William Morris, who acquired it on May 13, 1895, at Sotheby's (not at a sale), and the bookplate of Mr. Bennett. A bookplate, conjectured to be that of Beaufort, has been removed. There are nineteenth-century pressmarks, K. 7. 19 erased and G. 4. 14. The binding is plain, of cent. xviii.

Collation: 1^{6}, 2^{12}, 3^{8}-12^{8}, 13^{10}, 14^{12}, 15^{10}, 16^{6}, 17^{12}, (wants 6, 9), 18^{8}-25^{8}, 26^{12}-29^{12}, 30^{8}, 31^{12}-33^{12}, 34^{6}, ‖ 35^{8}-40^{8}, 41? (4 left).

CONTENTS

I. Kalendar in black, red, and blue (first leaf mutilated). 1
Benedictio salis et aque. 7
Proprium de tempore (Masses from 1st Sunday in Advent). 8
Proprium de sanctis. 218
Commune sanctorum. 271
Ending with Office for the Dead, f. 305.
308*b*. blank.
II. In a hand of cent. xv.
Sequences, with music, for the Temporal, Common of Saints, and Proper of Saints. 309
Sanctus, with music. 354*b*
Agnus dei, with music. 356
Sequences for the Visitation of the Virgin, St. Osmund, and the Name of Jesus; the last imperfect. 357

In the Kalendar. Jan. 19, Wulstan in red, and on Oct. 15, David and Chad not entered; Anne added (xvi) on July 26. Conforms to Sarum.

In the Second Litany of Easter Eve: Atheldreda and Hilda.

There seems to be nothing distinctive in the Sanctoral.

A pencil note on the cover (by Mr. S. C. Cockerell) says that the book was "executed for Hawyse, daughter of R. Tiptoft, and John FitzRoger or Clavering, who died in 1332."

Many of the borders (*e.g.* that of f. 12*a*) consist of two coats of arms alternating, viz., argent, a saltire engrailed gules (sometimes sable) for Tiptoft, and quarterly or and gules, with a bend dexter sable for Clavering. The occurrence of the two Saints John in the border of the Canon (f. 142*a*) indicates that a John had something to do with the book (S. C. C.) John, son and heir of Robert FitzRoger (Clavering), seems to have married Hawyse, daughter of Robert de Tibetot (Tiptoft) in 1277-8.

The book is wonderfully ornamented. Every page (in the first part up to f. 308) is surrounded by a solid border, edged with colour—green, pink, or yellow, and filled with ornament. This filling is extraordinarily diversified. In perhaps a majority of cases the ground is of gold; the principal types of ornamentation shall be noted as we proceed. The sides of the border are usually straight; but occasionally sprout into decorative forms.

At the angles are, in most cases, medallions or rosettes, which are filled either with ornament or with very interesting and boldly drawn heads on gold grounds; usually those on any one page are of one type.

There are 615 of these borders in the book.

Besides this wealth of decoration there are a few large historiated initials.

The only full-page miniature (no doubt a Crucifixion), which preceded the Canon of the Mass (at Easter) has been removed.

Most of the borders are not capable of being described in detail, but we will note the most remarkable, and also the types of heads that occur.

f. 1*b*. Female heads in close hoods.

f. 2*a*. Male heads in close green hoods.

2*b*, 3*a*. Heads of youths.

4*a*. Male and female heads.

5*a*, 5*b*. Heraldic borders.

6*b*. Aged male heads.

f. 7. *Benedictio salis et aque.* Initial. On a gold ground, surrounded by vine pattern; a priest in albe, facing *r.*, holds a book and points to a holy water bucket on *r.*

7*b*. Fine border; heads with pink branches bearing gold vine leaves springing from their mouths, on blue ground.

8*a*. *Ad te leuaui.* Initial. Christ seated on the bar of the A, with orb, blessing; below, two beardless persons, in brown with green hoods, kneel facing each other; between them is a church with three spires. Border has dogs, rabbits, and grotesques.

8*b*. Excellent grotesques, and owl.

9*a*. Pairs of human-headed monsters, facing *c.*, often repeated with variations.

10*b*. Vine with gold leaves on blue ground.

14*a*. Fine female head in border.

14*b*. Similar head, crowned.

17*a*. At top, shield quarterly or and gules; a bend or bar dexter sable; excellent heads.

17*b*. Shield, *r.*; a saltire engrailed gules; heads as on the *recto*.

19. Vine with gold leaves, springing from dark heads; pink ground.

23*a*. *Christmas.* The border is a Jesse tree: in a projection at bottom, in *c.*, Jesse reclining; over him the Virgin, crowned, and the Child. In the lower side of the border, a prophet on each side with book.

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On *l.* side, from bottom, David with harp, prophet, king, prophet, prophet.

On *r.* side, from bottom, prophet, king, prophet, king, king.

At top, in *c.*, Christ on the rainbow, orb beneath His feet; the upper part of His body nude showing His wounds; the head mutilated.

On each side an angel. Blue vine, with coloured leaves, on punctured gold ground.

Initial. The Virgin reclining (head to *l.*) on a blue and white bed, caresses the Child, who is held by a nurse standing over her; Joseph, with staff and pointed cap, sits on *r.*, head on hand. Below, the manger between the heads of ox and ass.

25*a*. Ten busts, male and female.

30*b*. Gold lions' heads, and knots ⁋⁋ on gold ground, and gold lozenges, upon grounds of pink and blue; eight heads.

31*a*. Twenty-eight medallions containing grotesque monsters.

33*b*. Twenty-four heads, mostly of men in steel caps and chain mail gorgets.

39*b*. Heads of demons.

40*b*. Medallions of the arms blazoned above.

43*a*. Fine vine pattern; the ground on one side of the vine is gold, on the other blue.

48*b*. Tessellated work, with white lions and eagles, imitating a tile pavement.

53*a*. Shield (Clavering) in lower border. Also 56*a*, 57*a*.

59*b*. Grotesques in armour.

60*b*. Tiptoft shield at top.

61*b*. Medallions of lions and eagles; no gold used.

64*b*. No gold.

66*a*. Tiptoft arms.

69*a*. Heads, very remarkable, and owls.

73*b*. Full-length figures on gold grounds, several with books; at top, two women (horizontal); on *l.* two youths and a woman; at bottom, two aged men; on *r.*, a woman and two men.

84, 85. A great wealth of heads.

91, 92*a*. Broader borders, and a very noble series of heads, some crowned, some in mail, two of demons.

94*b*. Gold leopards' heads and fleurs-de-lis.

96*a*. A series of heads in the border, not in medallions.

98*a*. A beautiful decorative border.

98*b*. Border of the arms of England and France, ancient, in eight pieces.

Four medallions, argent a lion rampant gules.

102*a*. Heads of demons.

113*b*. Arms of Clavering in medallion. Gold leopards' heads and fleurs-de-lis.

139*a*. *Easter Mass. Per omnia secula seculorum.* Initial. Gold ground punctured with rosettes of dots; priest in blue chasuble at altar on *r.*, on which is the chalice; server in pink dalmatic adjusts the vestments; a second in blue stands on *l.* with folded arms.

141*b*. Initial. Abraham with raised sword looks round; angel on *l.* grasps the blade and points to ram below; Isaac, in blue, stands on *r.*, clasping, further to *r.*, the altar. Punctured gold ground.

Birds, monkey, bear, and fine heads in the border.

142*a*. *Canon of the Mass.* Broad border. On the *r.*, under cusped arches, two full-length figures on gold grounds: above, St. John Evangelist with palm standing on eagle; below, John Baptist in a chasuble-like garment holding gold disc with lamb and flag on it. On *l.* two smaller kneeling figures under cusped arches; above, a beardless man in red gown with hood, below, a lady in yellow-brown with white head-dress, doubtless the donors of the book; below these are heads. In the upper side five heads, at bottom four, surrounded by foliage; the gold has flaked off in places and the leaf bears traces of use. The writing is slightly larger than elsewhere.

Initial. Punctured gold ground. Two cinq-foil arches, and shaft between; this central shaft is prolonged upward and bears a crucifix projecting into the upper border; the Virgin and John stand on the tops of the arches; beneath the *r.* arch a priest in yellow-brown chasuble elevates the Host; vested altar on *r.* with chalice and corporal; in *l.* deacon in grey dalmatic with red bands; another on *l.* holds up the paten (?) covered with veil.

144*a*. *Easter.* Initial. Christ with Resurrection cross and banner sits on the tomb; an angel with red wings kneels by him; below, in the arches of the tomb, three soldiers, partly in mail partly in plate armour, sit and recline.

In border rabbits, dogs, and owls in lozenges.

144*b*. Silver fish in border.

148*a*. Medallions (twenty-six) of grotesque figures. (Also 150*a*.)

148*b*. Twenty-six medallions of gold leopards' heads. (Also 150*b*.)

149*a*. Ten octofoils of male and female figures seated and standing; one has a scroll.

163*a*, 163*b*. Fine heads.

163*b*. *Ascension.* Initial. Plain gold ground; the lower half of the ascending Christ above; below, the Virgin kneels, facing Peter on *r.*; six Apostles on *l.*, five on *r.* kneel.

164*a*, 164*b*. Fine decorative designs, continued on the following leaves.

Fine heads on 167*a*, 167*b*.

168*a*. Also remarkably fine.

168*b*. *Whitsunday.* Initial. The Virgin seated full face in the midst of the Apostles; the Dove descends vertically in *c.*

A great deal of red is employed in the borders about here, with fine effect.

175*a*. Shields (as before) in border.

176*a*. *Trinity Sunday.* Initial. The Father seated full face supports the Crucified before Him, above whose head is the Dove.

On the lower margin of 177*b* in a hand of the fourteenth century is a note: "Hic deficit seruicium de corpore Christi."

179*a*. Twelve figures on gold grounds. On *l.* Katherine with wheel, below, a bishop. On *r.* Magdalene with casket; the rest undistinguishable.

180*a*. Twelve figures, as before, separated by the two coats of arms, alternating, in lozenges. On *l.* a king, a nun; below, Moses horned, with tables; on *r.* king with red branch; several have scrolls.

181*a*. Eighteen figures, separated by grotesques in lozenges. On *l.* Laurence with gridiron; John Baptist with lamb on disc; below, Margaret on dragon. On *r.* Bartholomew with knife; a bishop.

182*a*. Medallions of grotesques. Two pink shields with blue fleurs-de-lis.

207*b*. Border of arms. On *r.* and *l.* the Tiptoft arms: arg. a saltire engrailed sable.

216*a*. *Dedicatio ecclesie.* Initial. A bishop in cope

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with asperge, bucket by him, stands before a white church on *r.* with bell turret containing two bells; on *l.* and beyond him three clerks in white.

218*a*. *Proprium Sanctorum.* Initial. Andrew in yellow robe, on a saltire cross; two men bind his hands.

222*a*. Heads of demons, etc.

226*b*. *Purification.* Initial. The Virgin facing *r.* hands the Child to Symeon, who has cloth over his hands; altar between them. Joseph on *l.* with basket of doves.

229*a*. Bearded heads and gold leopards' heads.

230*b*. Twenty medallions of grotesques.

231*b*. *Annunciation.* Initial. Angel on *l.* with blank scroll, Virgin with book on *r.*, both standing; lily pot (red plant) in *c.* Dove above.

232*b*. Busts of ecclesiastics, etc.

235*b*. Border of arms.

236*b*. Arms in lozenges.

240*b*. *Nativity of John Baptist.* Initial. John in yellow robe and hood holds blue disc with lamb and flag.

241*b*. Goldfinches, etc., in border.

245*b*. Border of arms.

253*b*. *Assumption.* Initial. The Virgin in mandorla held by two angels; she faces *l.*; the Father, half length, on *l.*, takes her hands.

Heads and gold fleurs-de-lis in border.

258*b*. *Nativity of Virgin.* Initial. Anne reclines (head to *r.*), red cradle in front; a maid in red on *l.* carries the child, nude, and a vessel; a bath lies behind.

In borders, huntsmen, dogs, deer. In medallions, lion, bear, porcupine, elephant, wolf (?), and monkey.

260*b*. Heads of beasts or demons.

267*a*. *All Saints.* Initial. Christ, in mantle only, stands full face blessing. On *l.* the Virgin, Peter, a king, and another; on *r.* Paul, a bishop, Laurence.

271*a*. *Common of Saints.* Initial. Peter in red and scarlet over blue, with key; Paul in yellow-brown and pink, with sword; blue nimbi; punctured gold ground.

Good grotesques in border.

274*b*. Fine gold leaves in border.

278*a*. Fish, goldfinches, and good heads in border.

305*a*. Heads of elephants in medallions.

308*a*. Heads of eagles in medallions.

The second part has only red and blue flourished initials by way of ornament.

In the first part it is probable to me that two artists have been employed; the one deals in more elaborate ornament and broader borders than the other. A typical specimen of his work is on f. 91*a*, and the contrast between the two workers is well seen on ff. 266*b*, 267*a*. They do not work in alternate quires as I was at first inclined to think; it may even be that the work of both appears in one and the same quire.

Perhaps the finest borders are to be found between ff. 160 and 170.

It would be difficult to find a more magnificent specimen of the English art of the period than this book affords. It is not exactly typical, for I at least have never seen a book ornamented throughout in the same fashion. The condition of the volume is exceedingly good: in a few places the gold has flaked off, and one leaf (the first) is mutilated.

9. MISSAL (Sheldon). Vellum, $9\frac{1}{2} \times 6\frac{1}{2}$, ff. 271 + 1; double columns of 36 lines; cent. xv (*circa* 1450); in a beautiful hand. Binding: rough sheepskin of cent. xvii, with arms stamped in gold on the sides; a fess between three birds (strongly resembling dodos). These are the arms of Sir Joseph Sheldon, Lord Mayor of London in 1675. In the covers have been pasted four ordinary Italian images of saints with borders of cut paper openwork (of cent. xix. early), viz. the three kings, S. Thomas, S. Anne, S. Margaret. The bookplate of Mr. R. Bennett is in the volume, and on the flyleaf the names of W. Barnes, Esq., and G. Bangley, 24, St. John's Wood Road, and the note:

> This Missal once appertained to and was the antient Cathedral service of Salisbury, & is supposed to have been orderd & wrote for Osmond Bishop of Salisbury and was in the possession of Will^m^ Barnes Esq. of Redland near Bristol in 1820.

Other absurd notes about S. Osmund are on the same page. There is also a note by Mr. W. Pickering (?), 66, Haymarket, Aldi discipulus anglus.

Collation: 1^6, 2^8-7^8, 8^6, 9^8, 10^6, 11^8-14^8, 15^{14} (12 canc.), 16^8-22^8 (+8*), | 23^8-28^8, 29^6 (+6*), | 30^8-34^8, 1 fly-leaf.

CONTENTS

Kalendar in red and black.	1	Proper of Saints.	177
Benedictio salis et aquae.	7	Common of Saints.	232
Proper of Time.	9	Missae votivae.	247*b*
(Canon of the Mass, f. 110.)		Ending f. 271 with the order for a Trental.	

On the last two flyleaves are pasted late engrav-

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ings of the Crucifixion and Agony in the Garden by Jacobus de Man.

There are no later additions to the Kalendar, which is of ordinary full Sarum type, containing David and Chad on March 1 and 2, the Translation of Edward the Confessor, and Wenefreda in November.

At the end of the *Proprium Sanctorum* (f. 230*b*) are the offices for SS. David, Chad, John of Beverley (who is not in the Kalendar), and Wenefreda. These are in a very slightly later hand.

The writing and ornamentation are excellent specimens of delicate English fifteenth-century work. The borders and partial borders, of which there are many, are in the familiar feathery leaf work with terminations in blue and pink and orange.

The following figures and subjects occur:

1. f. 7. *Benedictio salis et aque.* Full border: pale blue, pink, orange and green are conspicuous.

Initial. Blue ground hatched with gold. Priest in albe, stole, maniple, reading from open book on desk and blessing; by the desk is a bucket of holy water; on *r.* a boy in surplice and red cassock with asperge.

f. 9. *First Sunday in Advent.* Border.

2. f. 23*b*. *Christmas.* Initial. Joseph on *l.*; manger (green) with the Child in it and the ox and ass by it; the Virgin in bed on *r.*, covered with large red counterpane.

3. f. 30. *Epiphany.* Initial. The three kings adoring; the Virgin and Child on *r.*; gold ground.

4. f. 109*b*. *Easter.* Canon of the Mass. Full page with fine border; ground divided vertically: on *l.* salmon colour, hatched with gold, on *r.* blue hatched with gold; at the angles of the frame the Evangelistic beasts.

The Crucifixion. Christ is nailed with three nails; the title is on the Cross; on *l.* the Virgin with folded hands; on *r.* John with book; skulls and bones lie on the ground.

In the lower margin a picture of Christ crucified on a T-shaped cross; a skull at the foot; this is meant for the priest to kiss.

5. f. 110. Initial. Sacrifice of Isaac. He kneels on *l.*, near a flaming altar; Abraham in *c.*; red angel in air on *r.*; ram below. The Canon of the Mass is in a larger hand, with twenty-four lines to a column, the music on a four-lined stave.

6. f. 120. *Easter.* Initial. Christ, in pink robe, stepping out of the tomb; four soldiers, two at each end.

7. f. 137*b*. *Whitsunday.* Initial. A group of Apostles, the Virgin in *c.*, seated; red and gold ground.

8. f. 177. *S. Andrew.* Initial. Blue and gold ground; Andrew on saltire cross; a man on each side pulling a rope.

9. f. 185. *Candlemas.* Initial. Red and gold ground; Joseph, the Virgin and Child; altar; Symeon on *r.* in red headdress and pink robe.

10. f. 210. *Assumption.* Initial. Ground with gold rays. The Virgin, in blue, full face, with joined hands.

11. f. 225*b*. *All Saints.* Initial. A group of saints with John Baptist in *c.*; the others are not recognizable.

12. f. 232. *Common of Saints.* Office for an Apostle. Initial. Red and gold ground; a white-bearded Apostle, full face, with book.

10. MISSAL. Vellum, 8½ × 6, ff. 291; double columns of 29 lines; cent. xv (*circa* 1420?); in a good Italian hand. Modern stamped leather binding by Hayday. Bookplate of Mr. Bennett. Formerly belonged to Mr. Bragge, of Leeds, and was shown in the National Exhibition of Works of Art, Leeds, 1868. In the first border is a medallion with a shield bearing a monogram, which may be P C, or E M, surmounted by a Cardinal's hat. A printed description, from a catalogue, in the volume says that it "is supposed to have belonged to a member of the Morosini family." The only Cardinal of that name during the period possible is Pietro Morosini, legate at Naples, who died in 1424.

Collation: 1^{6}, 2^{10}-13^{10}, 14^{8}, 15^{10}-19^{10}, 20^{8}, 21^{10}-24^{10}, 25^{12}, 26^{10}-30^{10} (wants 10), (pencil foliation incorrect).

CONTENTS

Kalendar in red and black. 1
Inc. ordo missalis secundum consuetudinem Romane curie.
Proper of Time. 7
Easter Mass, f. 134.
Inc. Proprium sanctorum de Missali. (1)92
Inc. commune sanctorum de Missali. (2)44
Missae votivae, f. (2)69, ending f. (2)87.
Expl. liber missalis. Deo gratias. Amen.
Oratio S. Augustini Ep. (2)88
Summe sacerdos.
Oratio S. Ambrosii Ep. (2)89*b*
Sed (?) tamen de reatu.
Ordo ad faciendam aquam benedictam. (2)90
Benedictio panis cuiuscunque uolueris. (2)91

The Kalendar marks S. Thomas (Aquinas) in red (but the Sanctoral gives no office for him). Also *Ap.* 5, Vincentius Conf. in red. 29, Peter Martyr in red. *June* 13, Antony (of Padua) in red. Clara is added on *Aug.* 12. Francis is in red. Dominic not entered. The Litany and Sanctoral afford no help.

The book has full borders in three places of very heavy conventional foliage, red, green, blue, with burnished gold and feather-work in black. There are a good many initials with similar foliage attached. The smaller initials in gold, red or blue

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are adorned with delicate flourishes in red or violet ink. The figure work is confined to three miniatures and some historiated initials. It is very brilliant in colour.

1. f. 7. Half page. David, crowned and nimbed, in red over blue, kneels facing *r.* in a landscape with hills and cypresses; his psaltery lies before him. On *r.* Christ appears in the sky, in a red robe.

Initial. Half length of Christ.

Full border of foliage, interspersed with birds and animals. On each side of the shield described above is a genius playing a pipe.

2. f. 17. Initial. The Child lies in the manger (?), surrounded by rays; the Virgin kneels on *r.*; ox and ass on *l.*

3. f. 17. Initial. John Evangelist with cup and snake in it.

4. f. 23*b*. Initial. Adoration of the Magi. Virgin and Child on *r.*

5. f. 134*b*. Full page. The Crucifixion, with the Virgin and St. John. Christ's side is wounded; title on the cross; landscape.

In the lower margin a medallion, with a landscape showing a river with boat and bridge (?) and a walled town; the towers on the walls have spires; the sky on *l.* is discoloured, and there are curious dark marks across it.

6. f. 135. Half page. On *l.* under architecture (coloured purple) an altar with triptych (Virgin and Child and two saints); chalice and book on altar; priest in red chasuble and albe; server in surplice; small bell hung on the wall; gate and trees outside.

In lower margin, gold I.H.S. in medallion.

Both these pages have full borders.

7. f. 140*b*. Initial. The Resurrection. Only the figure of Christ stepping out of the tomb.

10. f. 153. Initial. The Virgin and two Apostles look up at the feet of the ascending Christ.

11. f. 156*b*. Initial. The Virgin and Apostles seen in a hexagonal enclosure; dove above.

12. f. 164*b*. Initial (Corpus Christi). Monstrance or ciborium with host on altar.

13. f. 192*b*. Proper of Saints. Border. Initial. Bust of Andrew with book and small saltire cross.

14. f. 193. Initials. Smaller bust of Andrew as in No. 13.

15. f. 200*b*. Initial. The Presentation.

16. f. 205*b*. Initial. (Annunciation.) The Virgin, half length.

17. f. 226. (Assumption.) Initial. The Virgin, half length.

18. f. 227*b*. Bartholomew with knife (bust).

19. f. 230. Nativity of B.V.M. Initial. Anne looking at the infant Virgin in swaddling clothes.

20. f. 239. *All Saints.* Busts of Apostle and two others.

22. f. 244. *Common of Saints.* Border. Initial. Bust of Apostle with book.

11. MISSALE AD USUM S. VICTORIS. Vellum, $10\frac{1}{8} \times 7\frac{1}{4}$, ff. 237 + 1; double columns of 32 lines; cent. xv, xvi; in a curious, ugly hand with some affectation of archaism. Old dark leather binding of cent. xvii with gold tooling. On the flyleaf an inscription of cent. xviii:—"No. 352. Manuscrit du Catalogue de M^r^ D. Petit, 234 feuilles, 19 grande(s) min. et 17 petites lettres ornées." Mr. Bennett's bookplate is at the end.

Collation: 1 flyleaf, 1^6, 2^8-10^8, 11^{10}, 12^6, 13^8-28^8, | 29^8, 30^8 (wants 7: 8, stuck to cover.)

CONTENTS

Kalendar in red, blue, and black.
Proprium Temporis. 7
Proprium Sanctorum, beginning with S. Silvester and ending with S. Thomas. 141
Commune Sanctorum. 191
Special Masses. 212
In another hand:
Prosae.

In the Kalendar:

Jan. 3. Genouefe, in red.
28. Caroli magni added.
Feb. 28. Translatio S. Augustini in red.
Ap. 22. Inuentio SS. Dyonisii, Rustici et Eleutherii.
May 1. Accoli (Acheul), M.
11. Entry in red erased. It was a mistake.
June 5. In blue erased. Dedicacio ecclesie beati Victoris.
12. In red erased, seemingly a mistaken entry of Barnabas.
16. In red erased, Susceptio reliquiarum S. Victoris.
July 21. In blue erased. S. Victoris mart. . . .
23. In red erased. Susceptio pedis S. Victoris.
31. Germani antisiodorensis Ep. in red.
Aug. 11. Translatio corone domini, in red.
20. Erased.
28. Augustini Conf. in blue, with octave in red.
Sept. 2. Leodegarii Ep. m. in red.
9. Dyonisii, Rustici et Eleutherii mm. in red.
19. Sauiniani et Potenciani mm. added.
28. Transl. S. Genouefe.
Pharonis Ep. m. (of Meaux).
Nov. 3. Huberti Ep. c. added.
Dec. 11. Nicasii Ep. m. added in red.

In the Litany:

Martyrs: after Stephen, Victor twice (once in blue, once in gold), Denis, Maurice, Fuscian, Leger, Quintin.

Confessors: Augustine twice (in blue and gold), Germanus, Maglorius, Clodoald, Louis, Bernard.

Virgins: Genevieve, Aurea, Oportuna.

The largest picture in the book is that of S.

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Victor. Among the Special Masses (Missae Votivae) is one for S. Victor. There is a Prose for him, and for the Translation of the Crown of Thorns (to the Sainte Chapelle); also for S. Augustine, S. Leger, S. Denis. Two are added at the end for Christmas Day and S. Thomas of Canterbury. The latter begins:

Gaude syon et letare
Voce voto iocundare
Solemni leticia
Tuus Thomas trucidatur
Pro te Christe immolatur
Salutaris hostia.

Evidently the book was written for the Augustinian house of S. Victor at Paris, the home of the famous writers—Hugh, Richard, and Adam of S. Victor.

The pictures are fairly good, of late type. Draperies heightened with gold.

1. f. 17. *Christmas.* Small. Joseph (on *l.*) and Mary adore the Child, who lies on the ground; stable behind, with ox and ass feeding.

2. f. 94*b*. *Easter.* Christ stands in front of the tomb, holding slender cross with pennon; on the lid, which is across the tomb, a small angel; three soldiers, one sitting up, awake.

3. f. 105*b*. *Ascension.* Initial. Virgin and Apostles round the mount; the feet of Christ in a cloud.

4. f. 110*b*. *Pentecost.* (*a*) Virgin and Apostles; Dove above. (*b*) Below, Peter with scroll: *Joel: effundam de spiritu meo super omnem car*[*nem*]. He addresses a group of Jews, one of whom has scroll: *Isti uiri musto pleni sunt.*

5. 118*b*. *Corpus Christi.* Initial. The Last Supper. Two scrolls by Christ's head: *r.*, *hoc est corpus meum*; *l.*, *hic est calix meus.* Judas stands on the near side of the table.

6. f. 139. *In dedicacione ecclesie.* Initial. Procession of coped clerks, one with cross; bishop in cope with crosier; behind, a church of three bays, with gold roof tiled in lozenge patterns.

7. f. 144*b*. *Purification.* Initial. The Virgin, a cloth over her hands, kneeling; maid with candle and doves behind her; altar on *r.*, behind it Symeon, mitred and nimbed, holds the Child.

8. f. 147*b*. *Annunciation.* Initial. The Virgin kneels under canopy on *l.*; angel with sceptre kneels, on *r.*, pointing up at rays.

9. f. 156*b*. *Nativity of John Baptist.* Initial. Zacharias seated on *l.* with tablet; maid with child before him; behind Elizabeth in bed (head to *l.*), with attendant.

10. f. 158*b*. S. Peter. Initial. Peter led by angel to *r.*; door (of prison) on *l.*

11. f. 163. S. Victor. Three-quarters of page; border with geometrical patterns, butterfly, etc. S. Victor in gold plate armour, bareheaded, with laurel wreath, holds pink banner and blue shield with eight fleur-de-lis sceptres or, arranged like the spokes of a wheel; behind, a landscape with water, water-mill, castle on hill, etc.

12. f. 170*b*. *Assumption.* Initial. The Virgin, rayed, in yellow glory, supported by two angels in air.

13. f. 174. S. Augustine. Initial. Augustine in cope, mitre, crosier, holds a heart which is pierced with a dart by a nude youth on *r.*

14. f. 176. *Nativity of the Virgin.* Initial. Anne in bed, an attendant by her; in front, a woman washes the infant Mary.

15. f. 180*b*. Michaelmas. Initial. Michael, armed, trampling on a dragon.

16. f. 183. S. Denis. Initial. Denis, in blue chasuble, etc., holding his mitred head.

17. f. 186. *All Saints.* In text. A group of saints; the only obvious one is S. Katherine, crowned, with sword and book.

18. f. 187. S. Martin. In text. Martin, in blue cope and mitre, with cross staff, throned, blessing.

There is a multitude of decorative initials, large and small, not of very good type.

The Prosae are as follows:

1st Sun. in Advent. Salue eterna indeficiens mundi vita.
2nd Sun. in Advent. Regnantem sempiterna per secla.
3rd Sun. in Advent. Qui regis sceptra forti dextra.
4th Sun. in Advent. Jubilemus omnes una.
Christmas. In natale saluatoris angelorum nostra choris succinat condicio.
S. Stephen. Heri mundus exultauit.
S. John. Gratulemur ad festiuum.
Innocents. Celsa pueri concrepent melodia.
Epiphany. Epiphaniam domino canamus gloriosam.
S. Vincent. Ecce dei peroptata.
Purification. Templum cordis adornemus.
Easter. Fulgens preclara rutilans.
Octave. Victime paschali.
De Sancta Cruce. Laudes crucis attollamus.
Ascension. Rex omnipotens die hodierna.
Pentecost. Sancti spiritus adsit nobis gratia.
Trinity. Profitentes unitatem.
In dedicacione ecclesie. Clara chorus dulce pangat.
Corpus Christi. Lauda Syon.
S. John Baptist. Ad honorem tuum Christe.
S. Peter. Gaude Roma caput mundi.
S. Paul. Corde voce pulsa celos.
S. Victor. Ecce dei triumphalis.
S. Mary Magdalene. Mane prima sabbati.
Transfiguration. Letabundi jubilemus.
S. Laurence. Prunis datum admiremur.
Translatio Corone. Regis et pontificis Dyadema misticis.
Assumption. Arca virga prime matris.
S. Bartholomew. Laudemus omnes inclita.
S. Augustine. Interni festi gaudia.
Nativity B. V. M. Salue mater saluatoris.
S. Michael. Laus erumpat ex affectis.
S. Leger. Cordis sonet ex interno.
S. Denis. Gaude prole grecia.
All Saints. Christo inclita candida.
S. Martin. Gaude Syon que diem recolis.
S. Katherine. Vox sonora nostri chori.
S. Andrew. Exultemus et letemur.
S. Nicholas. Congaudentes exultemus.
S. Thomas Ap. Congaudeant hodie filii ecclesie.
Evangelists. Iocundate plebs fidelis.
Apostles. Clare sanctorum senatus.
Christmas to Purification. Letabundus exultet fidelis chorus.
Virgins. Virgines egregie virgines sacrate.

Added:

Christmas. Nato canunt omnia.
S. Thomas Becket. Gaude Syon et letare.

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BREVIARIES

12. BREVIARY (Franciscan). Vellum, $7\frac{3}{8} \times 4\frac{4}{5}$, ff. 590; double columns of 31 lines; cent. xiv late; very beautifully written and ornamented in France. Binding: modern stamped leather, gilt edges, gauffred. Inside the cover is pencilled: Edwin H. Lawrence, F.S.A. His books were sold at Sotheby's in 1892. The bookplates of Mr. William Morris and Mr. Richard Bennett are also in the volume. At the bottom of f. 1 is an old number 24.

Collation: 1^{6}, 2^{12}-5^{12} (5 and 8 later insertions), 6^{12}, 7^{12}, 8^{10} (wants 10), | 9^{4}, 10^{12}-33^{12}, 34^{6}, | 35^{12} (+3 after 4), 36^{12}-47^{12}, 48^{16}, 49^{12}, 50^{12}, 51^{6}.

CONTENTS

Kalendar in red, pink, blue, and gold. 1
Psalter, with Hymns, etc., Cantica, and Litany. 7
ff. 85*b*, 86, blank.
Rubrics (in black underlined with red). 87
Aduentus domini celebratur ubicunque dominicus dies uenerit in quinto kal. Dec., etc.
Last section: De specialibus antiphonis laudum que ponuntur ante natuitatem domini. Ending f. 90*b*.
Proprium de tempore. 91 (92)
In nomine domini incipit ordo breuiarii patrum minorum secundum consuetudinem romane ecclesie.
In primo sabbato de aduentu ad uesperas capitulum Fratres scientes quia hora est, etc.
The Historiae begin on f. 245, and end f. 385*b* (in Malachi). Iratus est dominus usque in eternum.
Expl. breuiarium.
Proprium de sanctis. 386
Incipiunt festiuitates sanctorum per anni circulum.
In festo Saturnini martiris.
The office for S. Francis occupies ff. 504*b*-514.
Ends, f. 548*b*, with Dedicatio ecclesiae.
Commune sanctorum. 549
In nat[*r*]ale apostolorum ad uesperas capitulum Fratres iam non estis hospites.
Ordo officii beate marie uirginis 578
Officium in agenda mortuorum. 585
Ends f. 589*b*.
f. 590 blank.

In the Kalendar:

Ap. 30. Peter Martyr. In blue.
May 25. Translatio S. Francisci. In gold.
June 13. Natalis b. Anthonii conf. de ordine minorum. In blue.
Aug. 5. Dominic. In blue.
12. Clare V. duplex. In blue.
25. Ludouici regis francorum. In blue.
Oct. 4. Natale b. Francisci. In gold; with Octave.
Dec. 2. Viviane V. M. In pink.

The Litany is short.

Monks: Francis, Antony, Dominic, Lewis.
Virgins: Clara, Elizabeth.

The Franciscan origin of the book would be plain from these indications, even without the evidence of the other contents.

Decoration. This consists of (*a*) a multitude of decorative initials, large and small, carried out to various distances with ivy-leaf ornament; (*b*) fuller borders of bands of colour spreading into ivy leaf; carefully drawn birds are perched on these, and where the border is full there are usually grotesque figures above the band at the bottom. These are very delicately drawn, and touched with pale blue or pink. (*c*) A series of pictures, for the most part measuring $1\frac{3}{8}$ by $1\frac{1}{4}$ in. The form is usually octofoil, a lozenge combined with a quatrefoil. This is inclosed in a rectangular frame, and the interstices are filled with gold or colour. The grounds have various patterns, the most beautiful being a delicate gold flourishing on red or blue, particularly noteworthy in the Kalendar pictures. The drawing in these pictures is fine and delicate, but, as I think, inferior to that of the grotesques.

The small initials in the text are usually of gold or blue, filled in with delicate pen flourishes.

I have little doubt that the work was executed at Paris.

The Kalendar pictures are of the octofoil form, but have no external rectangular frame. There are two in the lower margin of each page of the Kalendar, measuring 1 by $\frac{8}{10}$ in. The grounds are alternately blue and red, with delicate gold patterns.

1. *Jan.* A two-headed man, seated at table; he drinks with his *r.* head, and eats with his *l.*
2. Aquarius, in blue cape and red tunic, empties a vessel into a tank.
3. *Feb.* A man sits warming his hands and bare feet at a fire on *r.*; pothooks hang in the chimney; the top projects above the frame.
4. Pisces. Blue; a line connects their mouths.
5. *March.* A man prunes trees with a bill-hook.
6. Aries. Blue.
7. *April.* A youth holds two flowering sprays.
8. Taurus. Pink.
9. *May.* Youth with hawk on hand steps to *r.*
10. Gemini, nude, behind a tree.
11. *June* mows with scythe.
12. Cancer. A red crayfish.
13. *July* reaps.
14. Leo.
15. *Aug.* threshes; sheaves on *l.*
16. Virgo, in blue, holds palm.
17. *Sept.* sows from a linen cloth round his neck.
18. Libra held by maid in blue.

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19. *Oct.* Man in vat treads grapes; another enters from *r.* with *hotte* on his back, and staff.

20. Scorpius. Green, with long tail and four legs.

21. *Nov.* Man about to throw stick into (oak) trees on *r.*; pigs feeding.

22. Sagittarius. Centaur in scarlet with blue dappled equine body, gallops to *r.*, and shoots to *l.*

23. *Dec.* Man about to kill a pig with a hatchet.

24. Capricorn. Goat emerging from snail shell.

Psalter. 25. *Beatus vir.* f. vii*b*. David crowned, in pink over scarlet, sits in gold lion-headed chair playing a small harp. On *r.* a dulcimer (triangular), and a lute (?) ending in a carved human head. Ground, lozenges, formed by pink bands containing blue lions' heads.

26. Lower border. David slinging. Hillock on *l.* with sheep, dog on *r.* Goliath in mail and pink surcoat stands on *r.* leaning on shield.

27. *Dominus illuminatio.* f. xvii. Ground as in 25. David kneels facing *r.* and points to his eye. The head of Christ in a cloud on *r.* above.

Lower border. Two grotesques fighting. One has the stern of a ship by way of body.

28. *Dixi custodiam.* f. xxiii. Ground pink with gold pattern. David in blue kneels facing *r.* and points to his mouth. Head of Christ as before.

Lower border. Two grotesques (one fish-tailed) with bowl and basket.

29. *Dixit insipiens.* f. xxviii. The fool in tunic of scarlet with broad bands of blue-gray, gnaws at a cake and holds up a baton topped with a carved head. A dog on *l.* attached by a line to his wrist. Head of Christ on *r.* as before. Pink ground with gold pattern.

Lower border. A crowned grotesque, and a beaked monster talking to a rabbit.

30. *Salvum me fac.* f. xxxiiii. David crowned, nude, crouching in water. Above in blue-starred sky, Christ two-thirds length with orb. Pink ground with gold pattern.

Lower border. Grotesque with targe and stick, and lion.

31. *Exultate.* f. xli*b*. David in blue, crowned, sits playing with two hammers on three bells hung on scarlet carved beam. Lute on *l.* ending in carved head. Pink and gold ground.

Lower border. Two grotesques, one playing a lute.

32. *Cantate.* f. xlix. David, with large beard, crowned, kneels and points to an open book. Red angel in air with sword on *r.* Blue ground with gold pattern.

Lower border. Two grotesques fighting.

This whole leaf is a later insertion of cent. xv. Very carefully done but noticeably inferior.

33. *Dixit dominus.* f. lvii. The Father and Son, both beardless, with orbs, blessing. The Dove between them. Blue ground with gold pattern.

Lower border. Monster with trumpet-nose and man playing fiddle.

Proprium de Tempore. 34. 1st Sun. in Advent. f. xci.

Pink ground with gold pattern. On *l.* two standing figures, probably meant for a prophet and a king, the latter holds an orb. On *r.* below four men and women seated on the ground. Above in a sphere of gold with leaf-pattern, edged with cloud, Christ beardless, half length, with book, blessing.

This probably represents the prophesying of Isaiah to king and people.

Lower border. Man with bagpipes and man dancing.

35. *Christmas.* f. cx. The Virgin in bed (blue covering) embracing the Child, ox and ass at manger above her. On *r.* at her feet sits Joseph, nimbed, with staff. Pink and gold ground.

Lower border. Two boys catching butterflies, one strikes with his hood.

36. S. Stephen. f. cxiii*b*. Dark ground with pattern of blue leaves, Stephen in gray dalmatic crouches on *r.* with crossed hands. Two men stone him. Saul, old and bearded, sits on the ground on *l.* and points.

Grotesques below.

37. John Evangelist. f. cv (*sic*, really cxv) *b*. Dark blue ground with pattern of lighter blue leaves and berries. John in pink over scarlet sits facing *r.* Writing scroll on desk. Curtain on *l.* Eagle in air on *r.* with scroll.

Below, rabbits.

38. Innocents. f. c(x)vij. Pink and gold ground. Herod with crown and sceptre sits on *l.*: courtier by him. Soldier in mail with scarlet surcoat kills a child.

Below, dog (?) and rabbit.

39. *Circumcision.* f. c(x)xii. Blue and gold ground. The Virgin on *r.* holds the Child on a table in *c.* Two nimbed figures behind her. Two officiants on *l.*

Below, grotesques fighting.

40. *Epiphany.* f. c(x)xv. Gold-patterned ground. The Virgin, crowned, with the child, sits on *r.* One king kneels offering cup, bare-headed. The two others stand and one points to *r.*

Below, Mantichora, with bat's wings, and dog.

41. *Octave of Epiphany* (Eve). f. c(x)xxi*b*. Blue ground with gold pattern. A picture of the Adoration not easily distinguishable from the last.

Below, dog and monster.

42. *Octave of Epiphany.* f. c(x)xxiiij. Pink and gold ground. A nimbed bishop (perhaps Ambrose, who furnishes the lections), baptizes two nude boys in a pink cup-shaped font. Server in surplice and red cassock in *c.* with crosier.

Below, lion and bear attached by their necks to a branch in *c.*

43. *2nd Sun. after Epiphany.* Epistles of Paul. f. c(x)xxix. Pink and gold ground. Paul in purple over blue, at desk with open book. A scribe in blue and scarlet sits on the ground on *r.*

Below, lion, man attacks him from behind on *r.*

44. *Palm Sunday.* f. 237*b*. Gold ground. Christ, beardless, rides on white ass to *r.* Three Apostles follow. In the door of a tower on *r.* a man spreads a blue garment. Two people on the top of the tower.

This picture is smaller than the rest and is a plain rectangle.

45. *Easter.* f. 253. Red and gold ground. Christ steps out of the sepulchre (light purple) with Resurrection Cross and looks at three soldiers sleeping on *l.*

Below, monsters fighting.

46. *Ascension Day.* f. 284. Dark ground with blue leaves and red berries. Two groups of nimbed figures seated. The Virgin (*l.*) and S. John (*r.*) in *c.* Above, on cloud, the feet of the ascending Christ.

Below, rabbits and dog.

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47. *Whitsunday.* f. 292. A very similar picture to the last. In *c.* the Dove descending: red rays proceed from its beak.

Below, blue monster and eagle in air.

48. *Trinity.* f. 298. Blue and gold ground. The Father (on *r.* with orb) and the Son (turning to him) seated, both are beardless. The Dove descends between them.

Monsters below.

49. *Corpus Christi.* f. 302. Christ as priest, beardless, with cross-nimbus, in pink chasuble elevates the Host. Altar on *r.* with chalice and corporal. Red-winged angel kneels on *l.* Ground, dark blue with white pattern and red dots.

Below, dog pursues rabbit.

50. f. 386. *Proprium de Sanctis.* S. Saturninus (?) in mitre and blue chasuble, kneeling. Executioner in scarlet with raised axe. Pink ground with gold lines and blue pattern. This may represent any martyr-bishop. Saturninus was not beheaded.

Rabbit and monster below.

51. f. 386*b*. Blue and gold ground. Andrew, beardless (head to *l.*) bound to a saltire cross by two men.

Below, man shoots rabbit.

52. f. 389*b*. *Conception of the Virgin* (et hoc festum non est regulariter in usu romano). A specially Franciscan feast.

Blue and gold ground. Bed (scarlet quilt) and white curtain above, on *l.* Anne, nimbed, sits by it with book. Joachim, nimbed, sits on *r.* and lays his hand on her body. A small angel above on *r.* with red wings.

Below, man and lion.

53. f. 395. S. Thomas (Apostle) in blue with book. Ground as in No. 50.

Below, monsters fight.

54. f. 403. Pink and gold ground. S. Paul (old) falling on and with his mule. Red fire falls on him from blue and white cloud above.

Below, two dragons.

55. f. 406. Presentation. Symeon, nimbed, behind altar on *r.* in white. The Virgin with the Child, attended by nimbed maid (in red) on *l.* Blue and gold ground.

Monsters below.

56. f. 410*b*. Chair of Peter. He sits beardless, mitred, in pink cope lined with scarlet, over blue, in in a huge wooden throne, holding a great key and book. Blue and gold ground.

Leopard (?) and monster below.

57. f. 412. S. Matthias. Beardless, with book. Blue and gold ground.

Dragon and rabbit below.

58. f. 415. Dark blue ground with blue leaves and berries. The Annunciation. Gabriel on *c.* with scroll, AVE MARIA. Lily-pot in *c.* The Virgin in pink over scarlet with book on *r.*

Dog and rabbit below.

59. f. 419*b*. S. Mark, beardless, writing-scroll on desk (*Marcus*). Lion in cloud on *r.* Blue ground with network of lighter lines and red dots.

Monkeys fighting below.

60. f. 421. Blue and gold ground. S. James the Great (by mistake for S. James the Less) as pilgrim, barefoot with staff, a scallop on his scrip. S. Philip, beardless, with book.

Fox crouching and cock crowing below.

61. f. 422*b*. *Invention of the Cross.* Helena crowned and two others kneel on *l.* On *r.* an altar with gold cross on it. Below this a small dead person rises out of a coffin. Ground as No. 50.

Two good monsters below.

62. f. 424*b*. S. John in a barrel (caldron of oil) over a fire, which a man stirs with a fork: another on *r.* Blue and gold ground.

Man with spear, and dragon, below.

63. f. 432. Pink and gold ground. S. Barnabas with book in blue and scarlet.

Two monsters below.

64. f. 438*b*. *Nativity of S. John Baptist.* Gold ground. Elizabeth, nimbed, in bed (head to *l.*) curtain above. Nurse in scarlet holds the child. Zacharias on *r.* with tablets, looks round to *l.*

Dragons biting themselves, below.

65. f. 444*b*. Dark ground, with blue pattern of birds, rabbits, and dogs among foliage; S. Peter with key and book; S. Paul with sword and book.

Monster fighting dogs below.

66. f. 453*b*. Pink and gold ground. Mary Magdalene with casket prostrate at the feet of Jesus, who has Resurrection cross.

Cock and greyhound below.

67. f. 455*b*. Blue ground with lighter pattern of leaves and berries. S. James the Great, as pilgrim, with bare feet, staff, scrip with scallop and book.

Man shooting at magpie below.

68. f. 459. Pink and gold ground. Chains of Peter; Peter in a massive tower with turrets, blue roofed. He is seen half length; a small angel in cloud touches him.

Dog and monster below.

69. f. 462*b*. Dedication of S. Mary Major. Blue and gold ground. John the Patrician in bed (pink and blue coverlet); the Virgin in red, with book, half-length on gold ground on *r.* above.

Monster and rabbit below.

70. f. 467. S. Laurence, nude on gridiron, turning over, two tormentors behind; ground of blue and red, lions' heads in lozenges.

Monster on *l.*; pot on fire on *r.* below.

71. f. 475. *Assumption.* The Virgin in blue oval of cloud, surrounded by six angels in clouds; Christ at top bends out of cloud and blesses her; gold ground.

Dragons below.

72. f. 483. Ground like that of No. 70. S. Bartholomew, beardless, nude, on a wooden table decorated with patterns; two men flay his *l.* arm and *r.* foot.

Dog with bone, and monster below.

73. f. 405*b*. Pink and gold ground. S. Louis in mantle of dark blue, with fleurs-de-lis over gray garment, crowned, with book.

Monster and rabbit below.

74. f. 488*b*. Ground as for No. 70. Salome, in gray, takes the head of John Baptist, on a charger, from an executioner in pointed cap, the sword under his arm. The body of John lies on *r.* in the arch of a tower, in hairy garment.

Man with sword and shield, and ape.

75. f. 491. Blue and gold ground. Birth of the Virgin; Anne in bed; green and yellow curtains above. On *r.* a maid washes the child in a tub; another brings a jug.

Monster with jug, and man in tub below.

76. f. 495. Exaltation of the Cross; pink and gold ground. A crowned lady and two others kneel on *l.*; on *r.* is the Cross on an altar. Resembles No. 61.

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Rabbit shot by a man, below.

77. f. 498. Pink and gold ground. S. Matthew, beardless, writes at desk; small angel in cloud above.

Lion and dog below.

78. f. 501*b*. Pink and gold ground. S. Michael in blue, with red wings, not in armour, pierces a dragon, on which he stands, with a long cross spear.

Below, a half angel, half lion, with shield and cross spear, attacks a dragon on *r*.

79. f. 515. Chequer of red, with black divisions and network of lighter lines. S. Denis, in blue chasuble, holds his mitred head.

Below, boar and dog.

80. f. 516. Chequer of blue with white lines, and red dots. S. Luke, beardless, writes a scroll on desk; an ox's head in cloud on *r*.

Monsters below, one mitred.

81. f. 519. Ground as in No. 79. SS. Simon and Jude, the latter beardless, with books.

Dog and mitred monster below.

82. f. 520*b*. Blue and gold ground. All Saints; a beardless Apostle, with book, addresses a group of six people sitting on *r*.

Dragons below.

83. f. 527*b*. Blue and gold ground. S. Martin in light purple, riding to *r*., turns and cuts off part of furred cloak for the beggar on *l*.

Below, man with knotted stick leading a goose by a string; dog on *r*.

84. f. 533. Ground as in No. 80. S. Cecilia in purplish robes, with palm and book.

Two hawks in border, and two monsters below.

85. f. 537. Ground as last. S. Clement, beardless, in tall red mitre and pink cope, throned, with key (not anchor) and book.

Monsters below.

86. f. 541*b*. Ground as No. 79. S. Katherine, crowned, with sword, and small wheel, dragon below.

87. f. 545. Ground as No. 80. Dedication of Church. A bishop in pink chasuble and mitre, with crosier and asperge; altar on *r*., with chalice and corporal; acolyte on *l*. with holy-water bucket and cross.

Monsters below.

Common of Saints. 88. f. 549. *Common of Apostles.* Pink and gold ground. A large group of Apostles seated full face, some with books, but no other attributes.

Below, man shoots dragon.

89. f. 553*b*. *Feasts of Evangelists.* In a central lozenge, with blue and gold ground, bordered with red, is Christ, beardless, throned with orb, blessing; in the four semicircular spaces outside, with grounds of a network of gold lines are the four Evangelistic creatures with scrolls.

Monster and dog below.

90. f. 554*b*. *Common of a Martyr.* Blue and gold ground; beardless saint, in light purple, kneels; a man is about to behead him.

Monsters below.

91. f. 560*b*. *Common of several Martyrs.* Blue and gold ground. Several nimbed men kneel facing each other; two executioners with axes.

Below, a man kneels and holds up a sieve; a rabbit runs towards him.

92. f. 561*b*. A group of saints (martyrs), some with books; one, beardless, has a sword.

Monsters below.

93. f. 567. *Common of a Confessor Bishop.* Pink and gold ground. Nimbed bishop in purple cope and mitre sits with book on desk; red and gray curtain above; a pupil sits on *r*. on the ground with scroll.

Cock and hen below approached by fox on *r*.

94. f. 570. *Common of several Confessors not Bishops.* Pink and gold ground. A group of saints. some mitred, some with books.

Stork and lion below.

95. f. 573. *Common of a Virgin.* Blue and gold ground. Joachim and Anne meet in front of a massive gateway, above which, on *r*., is a small angel.

Dog pursuing rabbit below.

96. f. 578*b*. *Office of the Virgin.* Ground as in No. 80. The Annunciation exactly like No. 58, but without the lily-pot.

Below, man seated holding shield; monster on *r*.; panel in border.

97. f. 586. *Office of the Dead.* Ground as No. 79. Two clerks are in cope with book on red lectern; in front a coffin with gold pall.

Below, a fox singing from book on lectern; coffin with cross at the head, and white pall; on *r*. dog singing from book.

The grotesques I have described, and the birds which occur in nearly all the borders seem to me to be by a different hand from that of the borders and pictures; but they cannot be of a materially later date, and my own belief is that they were added as soon as the rest of the decoration was finished.

18. BREVIARY. Vellum, $7\frac{1}{2} \times 5$, ff. 520; double columns of 32 lines; cent. xiv; in an exquisite hand; pale ink. Old red velvet. Bookplate of Mr. Bennett. At the end are nine leaves in a later hand. The last four are, three in Catalan (?) and one in Spanish. All the pictured leaves save one have been removed, and the collation is very difficult.

Collation: 1^8 (wants 1. The present first leaf is the first leaf of the Proprium Sanctorum); leaves lost after ff. 8, 13, 17, 22, 30, 33, 35, 38; ff. 15, 25, 35 want the middles of quires. Leaves are also lost after ff. 54, 58, 63, 78, 80, 121, 124, 141, 187, 198, 200, 203, 211, 223, 231, 234, 273, 278, 279, 280, 282, 283, 284, 286, 290, 291, 292, 295, ‖ 298 (this is now f. 1), 300, 302, 304, 310, 317, 318, 323, 326, 328, 329, 331, 332, 334, 336, 339, 342, 345, 358, 362, 363,

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369, 374, 375, 376, 380, 388, 392, 399, 403, 412, 418, 420, 422, 428, 432, 438, 444, 453, 454, 455, 459, 465, 470, 471, 472, ‖ 478, 499, 501, 505; in all not much less than 100.

CONTENTS

First leaf of Proprium Sanctorum. 1
Psalter. 2
Proprium de Tempore. 39
Proprium Sanctorum. 299
Commune Sanctorum. 473
Office of the Virgin. 502
Office of the Dead. 506
Lectiones de S. Elysabet (of Thuringia). 508
In festo impressionis stigmatum sacrorum b. Francisci. 511
In a later hand:
In conceptione B. Virginis. 512
Rubrics in Catalan (?) beginning: 517
En aquell any que nadal uendra en diumenge sia fet loffici segnes en la taula seguent es contengnt.
In another very good hand: 520
Paschal table with rubric: En la roda pus forana es la letra dominical. En laltra apres la letra del bixest. En laltra lo altre nombre. M.cccc.lviii.

The book is evidently for Franciscan use. The lessons for S. Dominic have special rubrics. Special attention is paid to S. Clare. But S. Francis has, besides the normal nine lessons, six more sets of nine lessons each. Each set has a title:

(1) De institutione religionis et efficatia predicandi.
(2) Gone.
(3) De studio orationis et spiritis prophetie.
(4) De obedientia creaturarum et condescensione diuina.
(5) De stigmatibus sacris.
(6) De transitu mortis.

The whole office occupies ff. 438-453.

Besides this there is the special office of the Stigmata at f. 511.

On ff. 227-231 are rubrics in French, headed:

Ce sont les rebricles generaus.

In these occur occasional forms such as *lechon* for *leçon*, which may indicate a North-Eastern French origin for the book.

The ornament is very beautiful. Every initial to a Collect, Lesson, Psalm, etc., is in colour on gold, and spreads out into a partial border of ivyleaf work with gold stem. This is finished at the top of most pages by a figure excellently drawn of a beast, bird, insect, or man. The fancy and humour of these grotesques is endless. They rarely depict scenes, and never, so far as I can see, illustrate the text. They are in the spirit of those in the Verdun Breviary or Brooke Pontifical (North-Eastern French books by an early fourteenth-century artist).

Some of the initials contain armorial bearings. f. 94*b*, etc., *fleurs-de-lis or* on *az.*, and perhaps annulets *or* and crosses or stars. f. 111, etc., *azure* a lion rampant *or* among gouttes(?) or billets(?) of the same. These are the arms of Eu. (Anselme, ii, 493.)

f. 296, etc., arms of France.

f. 332, at top a warrior (half length) with surcoat and shield *arg.* bend dexter *gules*. A former owner notes that these are the "arms of Philippe d'Artois, Comte d'Eu, who married Marie de Berry, daughter of John duc de Berry, in 1392."

On f. 378 a similar figure with shield quarterly *arg.* and *sable*; 1, 4 a lion rampant *sa.* on *arg.*, 2, 3 the same *arg.* on *sa.*

On f. 447 a king (half length) armed with shield of France.

On f. 469 the first and second coats party per pale.

On f. 483*b* half-length warrior with surcoat and shield *or*, three human heads; on f. 494 similar figures, shield *arg.*, a lion rampant *sa.*

Only one picture has been allowed to remain, and this, though a good deal smudged, allows one to see that the style is as fine as the rest of the ornament would lead one to expect. It is on f. 29, and is the picture to the Psalm *Exultate*. It is of the common shape, of a lozenge set in a quatrefoil, within a square frame. Ground pink with gold flourishing. David, old, seated playing with a hammer on a row of bells (six) hung on *r.*

14. BREVIARY. The following description by Mr. W. H. J. Weale, which appeared in a volume privately printed for H. Y. Thompson, Esq., in 1902, is by the kind permission of the latter reproduced here, with a few additions by myself.

[Two artists have been employed, of whom one is far superior to the other. He is responsible for the following portions: ff. 99-113, 115, 116, 186, 192-211, 231, 233-240, 265-296, 319-345, 358-372, 403-435.]

Purchased from the Earl of Ashburnham, May, 1897 (Appendix, No. xlii). Vellum, $9\frac{5}{8} \times 7$, ff. 436; 2 columns, 36 lines to a page; cent. xv (*circa* 1460). Binding: red velvet, with two silver gilt clasps (xv cent.), the moveable portions modern.

Collation: 1^2, 2^8-14^8, 15^6, 16^{10}, 17^6, 18^{10}, 19^6, 20^{10}, 21^6, 22^{10}, 23^6, 24^{10}, 25^6,

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26^{10}, 27^{6} (wants f. 1), 28^{10}, 29^{6}, 30^{8}-40^{8}, 41^{6}, 42^{8}-44^{8}, 45^{6}, 46^{8}-49^{8}, 50^{8} (wants f. 4), 51^{8} (wants f. 7), 52^{8}, 53^{8}, 54^{8}, 55^{8}, 56^{8}, 57^{2}.

Owners: (*a*) The book was no doubt written for the person represented in the miniature on f. 324; his Christian name was probably Nicholas. (*b*) George, third son of John van Egmont and Magdalene van Werdenberg, Abbot of Saint Amand in 1525, and Bishop of Utrecht in 1531; he died 26 Sept., 1559. (*c*) James West, 7 May, 1720; his collection sold by Patterson, 8 April, 1773, No. 1883, £1 16*s.* to Evans. (*d*) Rev. D. T. Powell, 1800, 27 Nov.; his library sold by Puttick, 1 August, 1848, No. 479, £141 15*s.* to Lord Ashburnham.

CONTENTS

1.	Forma absolutionis in extremis.	f. 3
2.	Benedictiones ad mensam.	3*b*
3.	Kalendar.	5
4.	Psalterium, Cantica et Letania.	11
5.	Agenda defunctorum.	70
6.	Hymni.	77*b*
7.	Proprium de tempore.	82
8.	Proprium de sanctis.	322
9.	Commune sanctorum.	413*b*
10.	Tabula et rubricae.	424*b*
11.	Horae Beatae Mariae Virginis, et Missae.	427
12.	Preces, Suffragia et Benedictiones super Lectiones.	431*b*

On the verso of a single leaf inserted at the beginning of the volume are the arms of George van Egmont supported by two unicorns and ensigned with a tasselled hat, surrounded by sixteen escutcheons charged with the arms of his ancestors, a scroll bearing his motto, *Pietatem exerce*, occupies the centre at the head, and an escutcheon *gules* a cross *argent* that at the foot.

1. f. 1. A death-bed. A Dominican friar laying his hand on the head of a young man in a cloth of gold night-dress, lying in a canopied bed; a dozen men stand looking on, four on *l.*, eight on *r.*; a woman warming food in a saucepan; two dogs.

2. f. 70. *Office of the Dead.* Hell. Two devils driving three men and a woman into the jaws of a green monster. In heaven above, Christ with the B. Virgin and seven Apostles praying.

3. f. 81*b*. *Proprium de tempore.* S. John Baptist preaching to eight men in two groups; he holds a scroll inscribed *Post me venit vir qui ante me factus est*; lamb at his side; mountainous landscape with trees in clumps.

4. f. 99*b*. Christmas Eve. S. Joseph admonished by an angel. On *l.* Mary seated reading; Joseph, bearing his tools, going away to *r.*, is held back by an angel.

5. f. 107*b*. S. John in the Isle of Patmos, mending his pen, open book on his lap, another closed on ground at side; devil behind his back, upsetting inkstand; hills with trees in clumps; beyond, the sea with many vessels.

6. f. 110. *Massacre of the Innocents.* On *l.*, Herod seated on his throne, with two counsellors and a woman on further side looking with pity at a number of soldiers entering with children's heads on the points of their swords; on *r.* a woman with a dead baby.

7. f. 116*b*. *The Circumcision.* In an octagonal vaulted building, behind a stone table, stands an aged priest, who is about to perform the rite; behind him, to *r.*, two attendants; on *l.* Mary supporting the Child, whose feet rest on the table; behind her, a maiden and Joseph. Above the building are four angels.

8. f. 120. *Adoration of the Magi.* The B. Virgin to *l.* seated beneath a shed, supporting the Child, who in each hand holds a piece of gold, taken from the gold vessel offered by Melchior; behind, the other two kings holding gold vessels, and their followers; extensive landscape, with rocks, trees, winding river, and town in the distance.

9. f. 192*b*. *Entry into Jerusalem.* On *r.* city gate with towers, two watchmen on battlements; in gateway, men spreading their cloaks on the ground before Christ, who advances on an ass, His hand raised in the act of blessing, and is followed by the Apostles; landscape background with buildings.

10. f. 195. *The Passover.* A chamber in which seven men with staffs in their hands are pulling to pieces and eating a lamb lying on the table, round which they stand.

11. f. 198. *The Betrayal.* Judas kissing our Lord, who is surrounded by soldiers, one of whom has hold of His left arm; in the foreground, S. Peter raising his sword to strike Malchus, who, on his knees, has his two arms over his head; landscape background, with city on a hill.

12. f. 198*b*. *The Scourging at the pillar.* Christ tied with His hands behind His back to a column in the centre of a vaulted room; two men armed with scourges, and a third with a bundle of rods, are about to strike Him; three others in the background look on.

13. f. 199*b*. *The Carriage of the Cross.* The procession to Calvary, headed by four executioners, one of whom is pulling the cord with which Christ is girt, has just come through the city gate; the B. Virgin, S. John and another follow closely; landscape background with a winding river and a distant city.

14. f. 200. *Christ on the Cross*, with the B. Virgin and S. John; dull crimson background with gold floriations.

15. f. 200*b*. *The Entombment.* Nicodemus and Joseph of Arimathea are deposing the body on the winding-sheet in the open tomb; His Mother bends forward gazing on Him, with her right hand to her face; behind her, S. John and two women; landscape background, rocks and trees.

16. f. 202*b*. The three Marys buying spices of a merchant seated in a high-backed chair, with his drugs in vessels on a slab before him; crimson background with gold floriations.

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17. f. 205*b*. *The journey to Emmaus.* The two disciples are conversing with Christ, represented as a venerable pilgrim with staff, wallet, and chaplet, as they ascend the road leading to Emmaus on *r.*; behind them a hill, dotted with trees, with a windmill on its summit.

18. f. 207. Christ eating of the fish and honeycomb. Christ, in a white mantle, with a banner of the cross resting against His right shoulder, is seated at a round table covered with a white cloth; the Apostles are gathered around, one in the foreground is setting a dish on the table.

19. f. 207*b*. Christ shows himself to the disciples at the sea of Tiberias. Peter in the water sinking, is stretching out his arms to our Lord standing on the bank, His right hand raised as He speaks to him.

20. f. 210*b*. Christ appearing to Thomas and the Apostles gathered together in a vaulted room.

21. f. 231. *The Ascension.* Christ ascending, surrounded by rays, has almost disappeared from sight; two angels in white, holding a scroll *Viri Galilei quid ammiramini aspicientes*, hover over the rock, on which the footprints of our Lord are seen; the B. Virgin and the Apostles kneel around the foot of the hill, beyond which are seen the towers and spires of a city.

22. f. 240. *Pentecost.* The B. Virgin seated in the middle of a lofty chamber, with the Apostles around on benches, fiery tongues are coming down on them with golden rays; above, the Dove and the Eternal Father; open window in the background with landscape.

23. f. 249*b*. Abram and Melchisedech. The king of Salem, standing in the doorway of his palace, is giving bread and a gold chalice to Abram, who, clad as a warrior, kneels at foot of doorstep; beyond are soldiers, hills with horsemen and a distant city; background of burnished gold.

24. f. 261. Elkanah and his family going up to Silo. In the foreground, on a road leading up to hills, Elkanah, followed by Peninnah with her two sons, and Hannah, who leads an ass laden with paniers; in the background, David crowned, cutting off Goliath's head. On the edge of the inner margin are written directions in Dutch to guide the miniaturist. [By the worse artist.]

25. f. 265. The Judgement of Solomon. To *r.* the youthful king enthroned, holding a sceptre; at his feet, on a cloth, are the two babes; on the further side, a man holding up a sword, and the two mothers, one standing, the other kneeling with joined hands; background, dull crimson with gold floriations.

26. f. 266*b*. The miraculous cruse of oil. On *r.* in a chamber Elisha standing; on *l.* the widow pouring oil into the vase of a young man; another with a vase under his arm waiting to be served.

27. f. 269*b*. The Proverbs of Solomon. The aged king, enthroned on *r.*, is addressing five men seated opposite him.

28. f. 274*b*. The patience of Job. Job nude, save a blue cap lined with ermine, seated on a dunghill at the foot of a rock; behind him Satan armed with a scourge; on *r.* Job's wife upbraiding him, and three maidens; landscape background, with a city on the bank of a river.

29. f. 277*b*. Tobias and Anna. Tobias blind, seated at the side of a canopied bedstead with crimson draperies, is addressing his wife, who stands in the foreground with a lamb in her arms.

30. f. 279. Judith and Holofernes. In a tent, the headless body of Holofernes in bed; at its foot, in foreground, Judith, with a scimitar in her left hand, is depositing his head in a bag held by her maid; dull purple background with floriations.

31. f. 279*b*. Esther. On *l.* Assuerus enthroned, with an attendant standing on his left in the background; in front, Esther crowned and richly clad, advancing, supported by two maidens.

32. f. 280*b*. The Machabees. Two armies of knights fighting; background, two hills, between which are seen, in the distance, towers and spires of a city.

33. f. 282*b*. Judas Machabeus, in armour, prostrate before an altar on which are a number of gold coins; behind him, an aged man kneeling.

34. f. 285*b*. Ezechiel, seated reading, before him a desk with a book on it, more books on two shelves above it.

35. f. 290. Ozee, standing with a scroll: *Converte Israel ad dominum tuum;* landscape background with rocks and trees; towers in the distance.

36. f. 290*b*. Joel, holding a long scroll: *Ec dicit Dominus: Convertimini ad me in toto corde vestro;* rocks, trees, and in the distance, towers.

37. f. 291. Amos, standing, book in *l.* hand, scroll in *r.* inscribed: *Percute cardinem et commoveantur superliminaria*, addressing four persons seated on the floor.

38. f. 291*b*. Jonas seated beneath a tree, a pen in his *l.* hand, his *r.* resting on a scroll: *Et factum est verbum*, lying with a book on his knees; at his side, a lizard.

39. f. 293. Micheas standing with a book and scroll: *Audite que dominus loquitur.*

40. f. 293*b*. Zacharias standing holding a scroll; rocks and mountains with trees.

41. f. 294. Malachias standing addressing a group of three men seated; rocks, trees; in the distance, towers.

42. f. 321*b*. *Proprium de sanctis.* Martyrdom of S. Andrew. Three executioners fastening him with cords to a saltire cross.

43. f. 323*b*. Martyrdom of S. Barbara. In foreground, being decapitated by her father, in presence of four men; landscape background with sheep, trees, and a town; on *l.* S. Barbara, accompanied by a maiden and an aged man, is giving instructions to the master mason, who bends his knee before her, as to the tower on which masons are at work.

44. f. 324. S. Nicholas and the donor or original owner of the book. The saint in green chasuble lined with blue, and blue mitre, enthroned, holding his crosier, blesses a young man kneeling with joined hands holding a scroll inscribed: *O sancte Nicholae ora pro me;* an open book lies on the ground before him.

45. f. 325*b*. S. Thomas putting his hand into the wound in the side of Christ, whose *r.* hand is raised in admonition; mountainous landscape.

46. f. 327*b*. S. Anthony. Staff in *r.* hand, book and bell in *l.*, flames beneath feet, a lion and a pig at his sides; mountainous landscape with clumps of trees, wild beasts, and in the distance a fortified town and a church.

47. f. 329. S. Fabian and S. Sebastian standing opposite each other, the pope in cope and tiara, holding a key and a cross; the other as a youthful archer, crowned with a chaplet of flowers, holding a long bow and three arrows.

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48. f. 329*b*. Martyrdom of S. Agnes. The saint, in white, kneeling in a fire which two men are stirring with pitchforks, a third pierces her throat with a lance; on *r*. judge and three others looking on; beyond them, towers, on *l*. a steep hill with trees, and a shepherd with a flock of sheep.

49. 331*b*. S. Vincent, in blue dalmatic, holding an iron hook in his *r*. hand, and a book in his *l*.; crimson background with gold floriated ornament and scarlet *p*.

50. f. 333. Conversion of S. Paul. Saul, armed with a sword, falling with his horse, is looking up at Christ appearing in the sky; a scroll in his *l*. hand bears: *Domine quid me vis facere;* mountains in background, and a walled town; clumps of trees and a dog in foreground.

51. 335*b*. *The Presentation in the temple;* a vaulted apsidal building with two-light windows; on *l*. the B. Virgin with her Babe, whom an aged priest, holding a white cloth, is waiting to receive behind an altar supported by slender columns; behind him another priest, and at their sides two attendants with lighted tapers: on *r*. S. Joseph holding a dove, another on the altar is held down by the second priest.

52. f. 338*b*. S. Agatha, palm in hand, pincers with breast in *l*.; crimson background with gold floriations.

53. f. 340. S. Peter in cope and tiara, enthroned, key in his *r*. hand, his *l*. resting on a closed book; a group of figures on each side; crimson background with gold floriations. Chair of Peter.

54. f. 340*b*. S. Mathias in scarlet with blue mantle, *l*. hand resting on an axe; crimson background with gold floriations.

55. f. 342. S. Gregory the Great. Scarlet cope, tiara; cross in *r*. hand, book in *l*.; crimson background with gold floriations.

56. f. 343*b*. S. Benedict, book in *r*. hand, crosier in *l*.; light-pink background with gold floriations.

57. f. 345*b*. *The Annunciation.* The B. Virgin in gold dress and blue mantle, kneeling on *r*., turning round to angel in white with green mantle over *l*. shoulder, bending his *r*. knee and holding scroll: *Ave gracia plena dominus tecum;* above, the Eternal, from whom in rays of gold descends the Word, in the form of a Child bearing a Cross, preceded by the Dove hovering over the Virgin's head; architecture in pink, with statues of a bishop and two others.

58. f. 348*b*. S. Ambrose and S. Hugh; the first in dull pink cope and green mitre, the other in Carthusian habit, each with a crosier, and holding a book between them.

59. f. 350. S. Mark seated on a high-backed chair writing at a desk, resting on its arms; a lion at his side.

60. f. 352. SS. Philip and James, the first with a book and cross, the other holding a fuller's club; crimson background diapered with gold ornaments and the letter *p* in blue.

61. f. 355. The angel appearing to Zacharias. An apsidal building, with an altar on which, between two tapers, a green staff, round which is wound an inscribed scroll; on *r*. an angel in white and gold holding a scroll; *pro eo quod non credidisti verbis;* on *l*. Zacharias with his hand on his breast; behind him an attendant.

62. f. 359. Martyrdom of two saints, who kneel facing each other in foreground of a hilly landscape; two men are about to behead them; on *l*. two judges looking on; trees, shepherds and sheep. This miniature, placed at the head of the office for the feast of SS. Peter and Paul, probably illustrates that immediately preceding: the brothers SS. John and Paul beheaded by order of Julian the Apostate.

63. f. 361*b*. Beheading of S. Paul. The Apostle in his shirt, with his eyes bandaged, kneels with joined hands; the executioner, with sword raised above his head, is about to deal the fatal blow; on *l*. king and four councillors; two hills crowned with clumps of trees.

64. f. 363. *The Visitation.* Elisabeth, in light green and dull crimson, holds between her hands the *r*. hand of the Virgin, who, clad in a white robe and blue mantle, has a book in her *l*.; trees and rocks at sides and a hill with buildings in the background.

65. f. 365. S. Mary Magdalene at entrance of a cavern praying, with an open book on the ground before her; seven angels in blue in the cave; rays from heaven falling on the saint; mountains with trees, a lion, etc.

66. f. 368. S. James the greater and S. Christopher. On *l*. the Apostle as a pilgrim; on *r*. S. Christopher wading through a torrent shut in by rocks, leaning on his staff as he bears the little Child across, who holds out his hand towards the Apostle; on *r*. a hermit in a cave in the rocks.

67. f. 370. The angel bringing S. Peter out of prison, a lofty tower, at entrance of which a soldier in plate armour fast asleep; landscape background.

68. f. 370*b*. Martyrdom of S. Laurence. The saint lying on his back on a gridiron, on the slope of a hill, two men stirring and blowing the fire with a bellows; on *l*. the judge and another looking on; landscape background.

69. f. 373. The Death of the B. Virgin. Mary lying on a canopied bed around which are gathered the Apostles; S. Peter is placing a lighted candle in her hands; above, two angels bearing her soul to heaven. [This and the three following are by the worse artist.]

70. f. 380*b*. Martyrdom of S. Bartholomew. Four men are flaying the saint lying on a trestle table; in the background, a king and two courtiers.

71. f. 381*b*. S. Augustine, in black cope and blue mitre, seated before a lectern on which is an open book, and holding a heart transfixed with two arrows; he is turning towards an angel who is addressing him.

72. f. 382. Decollation of S. John Baptist. A man armed with a scimitar about to behead the saint, who, blindfolded, kneels before the prison door; Herodias standing by, holding a gold dish; burnished gold ground; above, on *r*., the Eternal, His *r*. hand raised in the act of blessing.

73. f. 387*b*. Moses raising the serpent in the desert. Moses horned, holding a rod, points to the serpent on a forked pole; behind him a number of Israelites. [Nos. 74-79 are by the worse artist.]

74. f. 391. S. Matthew seated, mending a pen; a bookcase with sloping desk and open book in background, and an angel with a scroll.

75. f. 393. Martyrdom of S. Maurice and his companions. The Theban legion disarmed, marching with joined hands to the place of execution, where soldiers are beheading them as they arrive.

76. f. 397. S. Jerome in scarlet, seated reading a roll on desk before him; bookcase in background; winged lion with nimbus at his feet, hat on the finial at back of chair.

77. f. 397*b*. Martyrdom of S. Denys and his companions. S. Denys in blue chasuble is walking away carrying his crosier and his mitred head; S. Rus-

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ticus, blindfolded and kneeling, is about to be beheaded; the other companions are approaching.

78. f. 399*b*. S. Luke, seated in an armchair, writing at a lectern, at the foot of which is a winged bull; bookcase with a curtain.

79. 401*b*. Martyrdom of S. Ursula. Soldiers armed with swords, scimitars, and bows and arrows are slaying the company, which includes a pope, a cardinal, and a bishop; in the sky above, angels bringing the souls of the martyrs to Christ, who blesses them.

80. f. 402*b*. S. Severinus in blue cope and scarlet mitre, standing with an open book and a crosier in a chapel, with four angels kneeling around him.

81. f. 403. SS. Simon and Jude standing in a vaulted building, the first holding a saw and a book, the other a set-square and a book.

82. f. 404*b*. The Coronation of the B. Virgin. In a vaulted building, Christ enthroned, extending His *r.* hand with a crown towards His Mother, who kneels with a number of virgin saints behind her; on *r.* two saints kneeling.

83. f. 410*b*. The charity of S. Martin; on a white horse, cutting his cloak in two to give half to an old man; in front, close to the city gate, a beggar holding out a bowl; landscape background, with trees and towers and spires in the distance.

84. f. 410*b*. S. Hugh, in white habit and green mitre, holding a crosier and an open book which he is reading.

85. f. 411. S. Clement, in blue cope and tiara, enthroned, holding a book and a key; cross-bearer and others at sides.

86. f. 413. Martyrdom of S. Katherine. An executioner is about to decapitate the saint, who kneels in the foreground; the emperor and three others looking on; hills with trees and shepherds with their flocks; in the distance, towers and spires of a large town.

87. f. 413*b*. *Commune Sanctorum*. The Apostles. S. Paul with S. Peter at his *l.* and S. Mathias at his *r.* side, standing in a portico with the other Apostles behind them.

88. 415*b*. The Martyrs. S. John Baptist with S. Andrew at his *l.* and S. Cornelius at his *r.* side; behind them SS. Stephen, Sebastian, George and Laurence; dull crimson background with gold floriations.

89. f. 417. S. Stephen standing in a vaulted room, holding a stone and a book; another stone on his head.

90. f. 419. An archbishop in cope and mitre, holding a tall cross and an open book; background, crimson, pink and gold diaper.

91. f. 420*b*. An aged monk in light brown habit, with crosier in *r.* hand and two books on his *l.* arm; crimson background with gold floriations. At foot can be distinguished some letters, perhaps the name of the saint written to guide the miniaturist, or possibly his signature, b . . . dy (probably for Bernard).

92. f. 422. S. Dorothy, in green with blue mantle, standing in a room, holding a spray of flowers.

93. f. 431. S. John the Evangelist. Three-quarter length; hands crossed on breast, looking down at a gold cup, out of which is creeping a viper.

MINIATURES IN THE BORDERS.

1. f. 88*b*. John's disciples question Christ.
2. f. 92*b*. A priest and a Levite question John; two scrolls inscribed: *Tu quis es* and *Quia non sum ego xps̄*.
3. f. 96*b*. John preaching to an audience of three.
4. f. 103. Angel appearing to two shepherds; on a scroll: *Gloria in excelsis deo.*

*5. f. 106*b*. Christ pronounces woes against the Pharisees for their hypocrisy. Five figures; hills with towers in the background.

*6. f. 109. Christ, accompanied by S. John, bids Peter follow Him; hills in the background, towers.

*7. f. 111*b*. Angel appears to Joseph asleep under a shed; on the ground, a scroll: *surge et accipe puerum.*

8. f. 114*b*. Landscape; on *r.* Mary and Joseph; on *l.* Simeon and Anna.
9. f. 123. Christ and John the Baptist on the bank of a river; above, the Eternal Father; on a scroll: *Hic est filius meus dilectus.*
10. f. 126. Christ amidst the doctors.
11. f. 128*b*. Christ and John the Baptist; on a scroll: *Ego a te debeo baptizari.*
12. f. 131. The miracle at Cana. Christ standing on *r.*; the B. Virgin and S. John on *l.*; two pots in front.
13. f. 131*b*. Christ on *l.*; a leper, in black, kneeling, his rattle on the ground; on a scroll: *domine si vis potes me mūdare.*
14. f. 132. Christ asleep in a ship with the Apostles.
15. f. 133*b*. Christ stands on *r.*, giving thanks to the Father; on *l.* two Apostles kneeling.
16. f. 149. Parable of the labourers in the vineyard; the householder remonstrating with a man; in the background, two men pruning a vine.
17. f. 158*b*. Christ and the Apostles coming down a hill; on *l.* a beggar seated.
18. f. 164. Christ tempted by the devil; three stones on the ground.
19. f. 169*b*. Christ and the Apostles going up a hill, followed by the Canaanitish woman imploring.
20. f. 174*b*. Christ casts out the devil from a man in scarlet, kneeling; behind are Jews.
21. f. 180. Christ seated on a hill; two fishes and five loaves on the ground; three Apostles opposite Him, and a multitude lower down.
22. f. 186*b*. Christ followed by Jews, two of whom are picking up stones.
23. f. 212. The risen Saviour clad in white appears to the Apostles in a room.
24. f. 218. Christ and Jews.
25. f. 221*b*. Christ and the Apostles.
26. f. 229*b*. Christ and His disciples.
27. f. 242*b*. Pentecost. The B. Virgin and the Apostles in two groups facing each other.

*28. f. 266. Elias kneeling on the dead child's bed.

*29. f. 266*b*. An angel brings bread and water to Elias under the tree.

30. f. 297*b*. Christ in a boat with two Apostles, who are hauling up their net.
31. f. 299*b*. Christ stands facing a seated multitude; on the hillside are seven loaves and five fish.
32. f. 301*b*. The rich man and the unjust steward giving him an account of his stewardship.
33. f. 302*b*. Christ weeping over Jerusalem; the Apostles behind Him.
34. f. 303*b*. The Pharisee kneeling at the foot of the altar; the publican some way off, smiting his breast.
35. f. 304*b*. Christ holding a book in his *l.* hand; putting His finger into the ear of the deaf-mute.

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36. f. 305*b*. The good Samaritan pouring oil on the wounded man; further up the road are the Levite and the priest going their way.

37. f. 307. Christ heals the ten lepers who are dressed in black and kneeling.

38. f. 309*b*. Christ and His disciples coming down a hill, meet two men carrying a flat coffin on a bier; from which the son of the widow of Nain extends his head and arms.

39. f. 310. Christ cures the dropsical man; two Jews standing by His head.

40. f. 311*b*. Christ questioned by a doctor of the law.

41. f. 312*b*. Christ cures a man sick of the palsy, lying in a bed at the road side.

42. f. 314*b*. Christ carrying a book; the centurion begging Him to cure His son.

43. f. 316. The debtor imploring his lord's mercy; and, further off, laying hold of a fellow-servant.

44. f. 317. Jairus imploring Christ to come and restore life to his daughter.

45. f. 318. Christ speaking to three men; the woman with the issue of blood, kneeling, touches the hem of His garment.

*46. f. 321. Christ bids Zacchaeus come down from the tree.

*47. f. 323. The call of Simon and Andrew. Hills with trees; towers in the distance.

*48. f. 323*b*. The call of James and John from their father's vessel. Hill with trees on *l*.; distant towers.

*49. f. 325. Parable of the talents. Four figures; two men giving accounts to their lord, the third, in immediate front, taking the talent out of a hole in the ground; hills in the background.

*50. f. 327. Christ on *r*. sends out His disciples to the lost sheep of Israel. On a scroll: *In viam gentium ne abieritis;* on *l*. three disciples; hills, two trees and a church.

*51. f. 331. Parable of the ten virgins. On *l*. the foolish virgins with their lamps reversed; on a scroll: *Date nobis de oleo vestro quia lampades;* on *r*. the wise virgins with lighted lamps; hills with trees, towers beyond.

*52. f. 335. Peter with another Apostle behind him. On a scroll: *Ecce nos relinquimus omnia quid ergo erit nobis;* on *r*. Christ holding a book; hills, a rock, and trees.

*53. f. 338. Simeon receives the Infant Jesus into his arms from His mother, who stands on *l*.; on *r*. Anna.

*54. f. 342. Christ, standing on *l*., addresses His disciples, four of whom stand opposite; on scroll between them: *Hoc est preceptum meum ut diligatis inuicem.*

55. f. 354. SS. Philip and James.

56. f. 354*b*. SS. Nereus and Achilles.

57. f. 357*b*. Birth of S. John Baptist. Elisabeth in bed with the babe; Zachary writing on a scroll: *iohā.*

58. f. 364. The Visitation. Mary and Elisabeth standing.

There are also 40 large (6 to 10 lines) and 27 small (4 or 5 lines) storied initials by the better hands, and 32 large and 107 small ones by the inferior Dutch hand.

1. f. 75*b*. Christ, half length.
2. f. 76*b*. Apostle with lance, half length.
3. f. 76*b*. A monk, half length.
4. f. 77*b*. A prophet, seated with scroll: *Venit Redemptor gentium.*
5. f. 81*b*. Christ, the Saviour of the world.
6. f. 82. A prophet seated with scroll: *Suscitabo David germen.*
7. f. 82. A prophet seated: *Audite celi.*
8. f. 101. The angel appearing to the shepherds.
9. f. 105. S. Stephen, with a book and two stones.
10. f. 110. S. John the Evangelist, half length, making the sign of the cross over the poisoned cup.
11. f. 112*b*. S. Augustine, half length, crosier and heart transfixed with two arrows.
12. f. 231. Saint with scroll, half length.
13. f. 238*b*. S. Leo, half length, cross and book.
14. f. 271*b*. Solomon, half length, with scroll: *Sentite de domino de bonitate.*
15. f. 272*b*. Solomon, seated, addressing two men, seated facing him.
16. f. 273. The B. Virgin, half length, with open book.
17. f. 277. Man with scroll, half length.
18. f. 277. Man praying, half length.
19. f. 278. Tobit brings the fish to his father.
20. f. 281. King Alexander seated.
21. f. 282*b*. Prophet, half length, with scroll.
22. f. 284*b*. Prophet, half length.
23. f. 285. Prophet, half length, with scroll: *Qui reminiscimini.*
24. f. 285*b*. Ezechiel, half length, with book; the right hand of the Lord stretched forth from heaven.
25. f. 291. Amos seated, with scroll: *Avaricia enim in capite.*
26. f. 291*b*. The Eternal Father with outstretched hand holding a scroll: *Surge vade in Niniven ciuitatem.*
27. f. 294. The Eternal Father, with scroll: *Ecce ego mitto angelum meum.*
28. f. 294*b*. The beggar dying, an angel receives his soul.
29. f. 319. Elevation of the Host.
30. f. 319. Solomon.
31. f. 322. S. Andrew, holding a saltire cross.
32. f. 322. S. Augustine, half length, heart transfixed and book.
33. f. 325*b*. S. Thomas, half length, holding a lance.
34. f. 326. Christ showing wound in His side, half length.
35. f. 327*b*. S. Anthony, half length, bell and crosier, flames around him.
36. f. 329*b*. S. Agnes, half length, palm.
37. f. 329*b*. S. Ambrose, half length.
38. f. 333. S. Paul, half length, sword and book.
39. f. 335*b*. An angel, half length.
40. f. 336. Adam, holding up an apple, half length.
41. f. 340*b*. S. Mathias, half length.
42. f. 342. S. Thomas, half length.
43. f. 343*b*. S. Benedict seated, writing.
44. f. 345*b*. An angel, half length.
45. f. 355. Christ, the Saviour of the world, half length.
46. f. 355*b*. Birth of S. John Baptist. A nurse giving the child to Elisabeth; Zachary standing by.
47. f. 359. S. Peter, half length, with open book.
48. f. 359. S. Leo, half length.
49. f. 365. S. Mary Magdalene, half length; vase.
50. f. 365*b*. An Apostle, half length.
51. f. 368. S. James the greater, half length; lance and book.

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52. f. 405. S. John the Evangelist. Cup with serpent.
53. f. 405. A bishop, half length.
54. f. 408*b*. A bishop, half length.
55. f. 413. S. Katherine, half length.
56. f. 413*b*. David seated, with book.
57. f. 427. Joachim's offering rejected.
58. f. 428. Christ, Saviour of the world.
59. f. 428*b*. Angel appearing to Joachim.
60. f. 429. Angel appearing to Anne.
61. f. 429. Meeting at the golden gate.
62. f. 429*b*. Birth of the B. Virgin.
63. f. 429*b*. S. Anne with the B. Virgin in the temple.
64. f. 430. Presentation of the B. Virgin.
65. f. 430. Espousals of Joseph and Mary.
66. f. 431. Annunciation.
67. f. 432. B. Virgin and Child.

The larger initials by the inferior hand are on the following leaves: ff. 11, 16*b*, 21, 27, 31, 36*b*, 41*b*, 46*b*, 52, 70*b*, 73, 90*b*, 95, 134, 147, 152, 183*b*, 190*b*, 220, 250, 250*b*, 259*b*, 260, 260*b*, 300, 300*b*, 302*b*, 304*b*, 306, 307*b*, 308*b*, and 373*b*.

ADDITIONAL NOTES.

The Kalendar has:

Jan. Antony in red.
Ap. 1. Hugo B. C.
Aug. Bernard in red.
Oct. 19. Commemoratio Cluniacensis.
21. Vndecim milium virginum in red.
23. Seuerini Ep. C. in red.
Nov. 8. Reliquiarum xii lect. in red.
17. Hugonis Ep. C. in red.
Dec. 4. Barbare V. M. in red.
8. Sanctificatio B. V. M. in red.

In the Litany Hugo is among Confessors.

Every page is bordered. The borders are of line and leaf with insertions of figures and foliage. Those by the better artist contain half lengths of prophets with inscribed scrolls, usually bearing a word or two taken from the text. The inferior artist, who is a very wooden worker, inserts figures of prophets, men, and angels.

Miniatures in the border.

Kalendar.

Jan. Man and woman at table; page with dish in front.
Feb. Man and woman with candles in room (Candlemas).
Mar. Woman sowing; man digging.
Ap. Man with long billhook and another with knife pruning tree.
May. Man and woman with flowers; wood behind.
June. Man binding faggots; axe on ground; man with faggots on back.
July. Man mowing.
Aug. Man reaping.
Sept. Treading grapes and holding cluster.
Oct. Sowing.
Nov. Killing ox with back of axe; he treads on a rope attached to the beast's neck; another man holds its horn; nimbed figure in window behind.
Dec. Woman kneading; man puts bread into oven; wooden board with rolls on it on the ground; bust of man in window.

15. BREVIARY. Vellum, $9\frac{7}{8} \times 6\frac{3}{8}$, ff. 489 + 2; double columns of 39 lines; cent. xv (*circa* 1420?); in good small Italian hand. Old dark leather binding over wooden boards, with metal clasp and five plain metal bosses on each cover; pattern of incised lines on the covers. On the flyleaf is J. Gibson Craig, Roma, 18 January, 1872. The bookplates of Mr. Morris and Mr. Bennett are in the volume.

Collation: 1 flyleaf, 1^{8}, 2^{10}-15^{10} (wants 9, 10), 16^{10}-29^{10} (wants 6), 30^{10}-32^{10} (1 canc.), 33^{10}-40^{10}, 41^{8}, | 42^{10}, 43^{12}, 44^{4}, | 45^{10} (wants 1), 46^{10} (wants 3), 47^{10} (wants 7), 48^{10}-50^{10}, 51^{4}, 1 flyleaf.

CONTENTS

Kalendar in red and black.	1
Proprium Temporis.	7
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Psalter, Cantica, etc.	429
Office of the Virgin.	475*b*
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Seven Psalms and Litany.	481*b*
Hympnarium secundum consuetudinem Romane curie.	483*b*

In the Kalendar:

Jan. Antony in red.
May 5. S. Benevenuti de ordine fratrum minorum.
May 10. Cataldi Ep.
19. Petri de Morrono Conf.
June 13. Deposicio corporis b. antonii apud paduam.
July. Visitation. Anne. Martha in red.
Aug. 12. S. Clare V. de ordine pauperum dominarum.
19. S. Ludoyci Ep. C. de ord. minòrum.
Oct. 4. Sancti Francischi Conf. primi ministri de ord. minorum in red.

In the Litany:

Confessors: Cataldus, Lodouicus.
Monks: Francis, Abraam.
Virgins: Clara, Helisabeth.

The book is evidently Franciscan, and the mention of Cataldus would lead one to associate it with

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Tarentum, of which Cataldus is patron. S. Petrus de Morrono, a hermit in the Abruzzi, was afterwards Celestine V. He was canonized in 1313.

The decoration of the book, which is rather coarse, has to my mind a distinctly southern aspect. The old men (prophets, etc.) recall Byzantine types. There are borders without background containing small nude figures and historiated initials, and miniatures on gold grounds of not very high quality.

1. Advent, f. 9. St. Paul in pulpit addressing six men on benches. Border.

2. *Capitulum at Vespers.* Eve of 2nd Sunday in Advent. Initial. Paul with sword and scroll.

3. *Christmas.* Christ seated with book.

Two small initials. Paul with sword; Isaiah with scroll.

4. *Octave of Christmas.* f. 49. Three initials: Paul with book; Virgin and Child. f. 49*b*. Pope Leo; all half length.

f. 51*b*. Prophet with scroll.

5. *Epiphany.* Two initials of Prophets: a large one of the Adoration of the Magi; the three kings crowned on *l.*; the star in *c.*; blue ground.

f. 57*b*. Prophet.

f. 65. Paul with book.

Septuagesima. f. 76*b*. Paul with book, full length.

4th Sunday in Lent. f. 110. Three initials: Paul, Christ, Moses.

f. 117. Three initials: Paul with sword; two prophets (one is Jeremiah).

Maundy Thursday. f. 123*b*. Paul with sword; prophet (large).

f. 128*b*. Jeremiah.

Easter Eve. f. 137*b*. The three women on *l.*; tomb with lid across it; angel on *r.*

f. 138. Angel.

f. 138*b*. Christ with red cross banner stands in front of tomb; soldiers behind it; two disciples meet Christ on *r.*, who has broad hat and staff (The Journey to Emmaus).

f. 160*b*. Old man with book.

f. 164. *Ascension.* Christ mounting upwards, seen in profile; four figures below.

f. 169. *Whitsunday.* Dove flying.

Group of Apostles, full face, Peter in *c.*; above the Dove, full face, shedding red rays from its beak.

f. 171*b*. Three Apostles; the Dove above, in profile.

f. 174. The Father surrounded by angels, seated.

The Father throned, supporting the crucified Son before Him; the Evangelistic emblems and a prophet in the border.

f. 177*b*. *Corpus Christi.* The Last Supper. Christ, at the end of the table on *l.*, holds up a cake of bread.

f. 178. The Crucifixion. Two angels in air; kneeling figures on *r.* and *l.*

f. 186. Prophet with scroll.

f. 196*b*. Crowned king.

f. 207*b*. Solomon with book.

f. 214. Job, head on hand.

f. 216. Tobit, half length.

f. 218. King Arphaxad (Judith i.), seated.

f. 221*b*. King Alexander (1 Macc. i.).

f. 225*b*. Man with sword (2 Macc. i.).

f. 230. Ezekiel reclining; above him the four beasts with books.

f. 233. Daniel speaks to a king on *r.*

f. 236*b*-239. Twelve initials with busts or half lengths representing the twelve minor prophets with books or scrolls.

f. 240. *Proprium Sanctorum.* S. Andrew. Two initials of men with books.

f. 240*b*. Andrew with tall cross and book.

f. 249*b*. Ambrose, mitred, with book.

f. 250*b*. The Father, half length.

Anselm as bishop.

f. 253*b*. S. Lucy, half length.

f. 255. S. Thomas with book.

f. 264*b*. S. Anastasius.

f. 265. S. Paul with sword.

f. 267. Prophet (?).

f. 268. S. Augustine.

f. 268*b*. Saul as a youth.

f. 272. S. Peter.

f. 274*b*. S. Benedict, half length, in black.

f. 279. S. Mark.

f. 281. S. Cletus, pope.

f. 281*b*. Philip and James (twice).

f. 282. S. James.

f. 287*b*. S. John.

f. 288*b*. S. Petronilla.

f. 290. Barnabas.

f. 294. S. John Baptist with scroll.

f. 294*b*. The Visitation. Augustine seated with book.

f. 301. Paul with sword and book.

f. 306. The Father. The Virgin and Child.

f. 314. S. Pius, only in outline on blue on gold ground.

f. 323*b*. Pope Liberius.

f. 325. S. Dominic.

f. 328. Transfiguration. Christ in rays between Moses and Elias; three Apostles below.

f. 331*b*. Cyriacus.

f. 332. Romanus.

f. 332*b*. Laurence with palm; prophet (?).

f. 337. S. Clara.

f. 339. S. Eusebius.

f. 339*b*. Below, the Virgin on a bed; four Apostles over her; above, Christ between angels holding her soul.

Jerome as Cardinal.

f. 348*b*. Bartholomew.

f. 349. Augustine.

f. 350*b*. Chrysostom.

f. 353. Andrew (?) with book; Virgin and Child.

f. 357*b*. A pope.

f. 358*b*. Two angels adore a gold cross.

f. 362*b*. Lucy.

f. 363*b*. Matthew and Marie.

f. 367. Prophet.

f. 370. Jerome as Cardinal.

f. 373. Francis.

f. 375*b*. Lion.

f. 376*b*. Luke.

f. 380*b*. The Father blessing.

f. 386*b*. Theodore.

f. 392. Cecilia with palm.

f. 394*b*. Clement, pope.

f. 401*b*, 402. Blank.

Commune Sanctorum. 403. Below, 4 Apostles (?); above, Peter, Paul, and John.

f. 405. Augustine.

f. 409. Maximus.

f. 414. The same.

f. 416. A confessor. S. Ambrose.

f. 419. A confessor.

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f. 419*b*. Augustine.
f. 421*b*. A Virgin.
f. 424. Augustine.
f. 425. A male saint.
f. 428. Blank.
First leaf of the Psalter gone.
f. 435*b*. *Dominus illuminatio.* Old man with book between two younger men.
f. 447. *Dixit insipiens.* Nude bearded man on *l.*, addresses old man on *r.* with scroll.
f. 447*b*. *Salvum me fac.* God stooping out of cloud, takes the hand of David (beardless and robed), who is in water below.
f. 457. *Cantate.* Two Franciscans singing at a lectern.
f. 462*b*. *Dixit Dominus.* The Father (old), and the Son (beardless, on *l.*) throned; the Dove between their heads.
f. 463*b*. *Dilexi quoniam.* Man in red hat.
f. 403*b*. Bust of old man with scroll.

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PSALTERS

16. HUNTINGFIELD PSALTER. Vellum, $12\frac{1}{2} \times 9\frac{1}{4}$, ff. 165; 20 lines to a page; cent. xii late; in a magnificent black hand, the letters a quarter of an inch high. Mr. William Morris has written in it his name and the date, May 2nd, 1895, when he purchased it from Mr. Quaritch. It has the bookplates of Mr. Morris and Mr. Bennett. The binding is rough brown sheep of cent. xviii. The volume has suffered severely from damp, which has caused the gold grounds of many of the pictures to flake off.

Collation: Kal.^{a6}, Pict. A^{b8} (wants 1, 8), B^{c6} (wants 3), C^{d6} (wants 4), D^{e6} (wants 4, 6); 1^{10}, 2^{8}, 3^{8} (wants 8), 4^{8}, 5^{8}, 6^{8} (wants 1), 7^{8} (wants 8), 8^{8} (wants 1), 9^{8}, 10^{8}, 11^{8}, 12^{8} (wants 5), 13^{8}, 14^{8} (wants 7, 8, which are inserted after 15^{8}), 15^{8} (wants 1, 4), 16^{8}, 17^{6}, 18^{8}, 19^{8} (wants all but 2 and 7); the rest gone. The leaves are numbered in pencil up to 183, taking account of the mutilations. I use this numbering in the description of the volume.

CONTENTS

Kalendar in red and blue. 1
Twenty leaves of pictures. 8
Psalter. 33
Ending imperfectly in Ps. cxviii (cxix) 113, et legem tuam dilexi.

The following portions of the Psalter are wanting: Ps. xxiv (xxv) 21*b*—xxvi (xxvii) 1: xxxvii (xxxviii) 13 *fin.*—xxxviii (xxxix) 2 *med.*: l (li) 10 *fin.*—lii (liii) 2: lxxix (lxxx) 12*b*—lxxx (lxxxi) 5*b*: xcvi (xcvii) 9—xcvii (xcviii) 8: ci (cii) 1—12: cxviii (cxix) 12*b*—27: 43—98*b*: 114—end of Psalter.

In the Kalendar I note the following points:

Jan. 11. A sixteenth-century hand has scribbled the name Edward.
Feb. 6. Vedasti et Amandi Episcoporum.
10. Scolastice V.
28. Osuualdi Archiep.
Mar. 1. Albini Conf.
20. Cuthberti Ep.
Ap. 11. Guthlatii Conf.
19. Aelphegi Archiep.
May 19. Dunstani Archiep.
26. Augustini anglorum apostoli.
June 8. Medardi et Gildardi.
9. Added cent. xiii. Obitus Lucie de braungefeld.
17. Botulfi Abb.
19. Added Cent. xiii. Obitus Rogeri de Huntingfeld militis.
21. Leufredi Abb.
22. Albani M.
23. Edeldrithe V.
July 11. Transl. S. Benedicti Abb.
13. Eildride V.
15. Transl. S. Suithuni Ep.
17. Kenelmi R. et M.
28. Samsonis Ep.
Aug. 5. Osualdi R. et M.
11. Taurini Ep.
Aug. 24. Audoeni C.
31. Paulini Ep.
Sept. 4. Transl. S. Birini et S. Cuthberti Epp.
5. Bertini Abb.
17. Lambert Ep. M.
Oct. 1. Remigii et Germani Epp.
2. Leodegarii M.
4. Added cent. xiii. Francisci Conf.
12. Vuilfridi Archiep.
17. Edeldrithe V. translatio.
20. Undecim milia uirginum.
23. Romani Archiep.
26. Amandi Ep.
Nov. 20. Eedmundi R. et M.
21. Columbani Abb.
Dec. S. Thomas of Canterbury is not entered.

This occurrence of the name of Roger de Huntingfield is the basis of a very probable conjecture that the volume is connected with Mendham Priory in Suffolk, a Cluniac house, cell to Castleacre, of which this Huntingfield's son William was the founder. He died in 1155.

The representation of S. Clarus (No. 75) indicates a devotion to that Saint, or a connection with the family of S. Clair.

The Kalendar has no illustrations, but a good initial to each month.

The series of pictures following the Kalendar is very remarkable. The first seventeen leaves are by one artist, the last three by another. The work of the first artist gives two pictures on a page (horizontally divided, in coloured frames of pink, blue, and green patterned in white). The grounds are thus arranged in alternate pictures:

a. Gold field, blue border. *b.* Gold border, pink field.
c. Gold border, pink field. *c.* Gold field, blue border.

The gold grounds have suffered.

The colours are pale, two blues, two reds, pink, and

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green are chiefly employed. The drawing is stiff; the draperies not in the agitated folds characteristic of Anglo-Saxon art, but smoother and heavier. A hand of the thirteenth century has added French legends above the earlier pictures. An eighteenth century hand has written some legends in English on the margin. These last I do not give.

A leaf is lost at the beginning of the series. Probably one picture occupied the first page; it may have represented the Fall of the Angels. On the second page the work of two days of creation may have been given. The series then proceeds thus:

f. 8*a*. 1. *Cest le ouere del quart jour kant dex fist solail e lune e les estailes en le firmament.*

On *l.* Christ sits holding a disc and blessing; on *r.* sun, moon, and twelve stars in gold on blue ground.

2. *Cest le ouere del sime jour kant dex fist bestes en terre e Adam e de luy Eue.*

On *l.* Christ stands drawing a rib out of the side of Adam, who sleeps on a mound. Eve emerges from his side; below Adam are two birds; on *r.* are beasts, all facing *l.*, lion, horse, ram, ox, ass, etc.

f. 8*b*. 3. *Ci maniaint Adam e Eue de la pomme encountre defens dex par enticement de la serpente.*

The Fall. Eve on *l.* gathers green fruit from the tree in *c.*, on which is the serpent horned and two-legged; Adam on *r.* eats.

4. *Ci sunt esietuz Adam e Eve de parays e langele oveke lespeye enflamme garde la porte.*

Angel in pink over blue with sword on *l.*, thrusts Adam and Eve towards a door on *r.* Each holds a round green fig leaf.

f. 9*a*. 5. *Ci offre cain des garbes e Abel des aignels.*

Cain bearded on *l.* holds up green sheaf; draped altar in *c.*; Abel, beardless, on *r.*, holds up lamb; both are fully draped.

6. *Ci tue Cain Abel sun frere par enuie.*

Cain on *l.* strikes Abel on the head with large jawbone.

f. 9*b*. 7. *Cain est enchasse de dex e pus est tue par lamech qi qui doit ke il vit entre vne autre beste. Kar il ne poait ben ver. e pus tuait son page pur ceo ke il ne li garnist.*

On *l.* Cain addressed by God in a cloud; each holds a blank scroll; on *r.* Lamech with closed eyes facing *r.*, has just shot an arrow from a bow; his "page," Tubal Cain, a small figure, touches his *l.* thigh; next is seen a tree, and on *r.* Cain with arrow in throat.

The Jewish legend of the death of Cain, invented to explain Lamech's song in Gen. iv. 23, is of extremely frequent occurrence in mediaeval art. In England it occurs in the sculptures of Wells Cathedral (West Front) and Norwich (Nave roof), as well as in many MSS.

8. *Ci fest Noe la neif.*

Noah on *l.* holds a gold axe and a beam; on *r.* is the Ark, half built, with a roofed (almost domed) house in the middle.

f. 10*a*. 9. *Ci resceit noe le columb en la neif e le corf demoirt sur caroigne.*

The ark on the waters; a dragon's head at each end; Noah stands in the door of the house, and the dove flies to him from *r.*; on *r.* the raven on a dead pig; fish in the water.

10. *Ci dort noe neu e cham sun fiz le moke e les autres deus le couerent sem e Japhet.*

Noah sits in a chair full face; Shem and Japhet, with averted eyes, hold a robe before him; on *r.* Ham walking to *r.* looks and points back to *l.*

f. 10*b*. 11. *Ci fount il la tour de babel kant les langes furent deuisees.*

In *c.* the tower of pink stone; with four workmen with trowel and adze, on scaffolds bracketed out from the wall; on *l.* a ladder and two men with burdens; on *r.* two men, one digging, and a tub.

12. *Ci tue Abraham e sa cumpaignie les treis reise reseont loth son neueu.*

Abraham and another riding to *r.* Abraham wounds the third of three kings on horseback; another dismembered lies below; Abraham has sword and kite-shaped shield and peaked helmet; his follower is in mail, and his helmet has a nose-piece; the kings are in mail and crowned.

f. 11*a*. 13. *Ci issit Melchisedech le chapelain dex e reis de salem of pain e vin encontrant Abraham apres la victorye.*

Melchizedek on *l.* bareheaded, his hands covered with cloth, holds a wafer and gold chalice; Abraham on *r.* unarmed.

14. *Ci vit Abraham treis angeles e adora le un.*

Abraham on *l.* rises from seat with joined hands; the three nimbed angels sit full face on a seat on *r.*

f. 11*b*. 15. *Ci herberia loth les angeles e tendi ses deus filles a la male gent de la cite.*

On *l.* four inhabitants of Sodom facing a door on *r.*; within the house, the two daughters and Lot facing *l.*; the two angels seated full face on *r.*

16. *Ci destruit dex sodome et gomor pur leur pecche.*

A city, without any figures; three conical roofs of towers are falling; red rays fall from above.

f. 12*a*. 17. *Ci voleit Abraham offrir ysaac son fiz a dex mes langele le viea e il vit vn motun e loffrit.*

Angel in air on *l.* catches the blade of Abraham's raised sword; Abraham looks back; his *l.* hand is on the head of Isaac, a small figure seated (fully draped) on red-vested altar; on *r.* a tree and the white ram high up among the branches.

18. *Ci vint rebecca pur estre famme ysaac e se souerist kant vit son seigneur.*

Rebekah on camel veils her head; attendant on camel; on *r.* Isaac (young) on horse, with mounted attendants.

f. 12*b*. 19. *Ci porte jacob des cheueriz a son pere ysaac e rescuit sa beneyson.*

On *l.* Rebekah holds up a headless white goat; Jacob is about to take it; on *r.* Isaac (old) in bed; a square cushion behind his head; Jacob near the foot of the bed holds the goat towards him.

20. *Ci vint Esau lautre frere ovoke* [=*avec*] *sa veneson e demande la beneyson mes trop vint tart.*

Esau on *l.* holds up a headless white beast by the hindquarters; Isaac in bed as before.

f. 13*a*. 21. *Ci loteit* [*luttait*] *Jacob oveke langele.*

Two figures; the angel on *l.*; Jacob's face expresses strong effort.

22. *Ci doune Jacob monoye a ses fiz dachater viaundes en Egipte mes maleynt ke dis a cele home.*

On *l.* eleven sons in three rows of three and one of two, face *r.*; Jacob, on *r.*, gives the foremost a bowl of green money.

f. 13*b*. 23. *Ci voleit la dame Joseph ke il evit pecche ovoke li e le prist par le mantel e il le lessa e senfuist.*

Potiphar's wife, seated full-face on *l.*, holds Joseph's blue mantle at the shoulder; Joseph moves away with raised hands to *r.*

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24. *Ci contint le botiller e le paneter leurs songes a Joseph en prisone e il les espount.*

Three seated figures, full face; Joseph expounding on *l.*; the butler and baker, each with his hands crossed in an iron ring and his ankles confined in fetters shaped like figures of 8.

[Here a leaf is gone, which probably had two pictures of Joseph and his brethren, and also the Blessing of Ephraim and Manasseh, and the Finding of Moses.]

f. 15*a*. 25. *Ci vit moyses dex en le buisson ardant e dex li comandoit deschaucer.*

Moses on *l.* facing *r.*, horned and nimbed; his shoes (black half boots) lie in front of him; on *r.* a tree in flames with head and shoulders of Christ at top.

26. *Ci passe moyses e sa cumpaignie la mer e la genz de Egipte sunt nees.*

On *l.* the Red Sea (coloured red), and in it five dead Egyptians in blue shirts of mail; some have helmets with nose-pieces, and swords; on *r.* Moses, horned, with green rod, and eleven Israelites in two rows.

f. 15*b*. 27. No title. Below in front the Red Sea. Above it a row of five Israelites picking up shirts of mail, helmets, and swords. A red bottle or bag also lies on the ground.

28. *Ci dona nostre seignur la ley a moyses.*

A building with a narrow round-headed arch and turrets above on each side and a broad one in *c.* Under this on *l.* Moses horned and nimbed takes the (green) Tables of the Law from Christ. A brown mount is seen behind His feet.

f. 16*a*. 29. *Ci debrise Moyses les tables ovecke la ley pur le vel de or qeo le pople auoit feste e aore cum dex.*

A somewhat similar arrangement of arches to that in 28. Moses, horned and nimbed, strikes with one of the Tables the neck of the Golden Calf, which stands on a blue column with enriched capital and base. The other Table falls. No other figures.

30. [In margin: *Ci cessent les estoyres de Exo*[*de*] *e comencent les estoyres de Josue.*]

Ci cheent les tours e les murs de Jerico kant les chapeleins de la ley sonerent leurs busines.

On *l.* a city with conical roofs of towers falling. On *r.* stands Joshua, nimbed, in brown robe over pink, a curved green horn at his lips.

f. 16*b*. 31. *Ci vint la filie gepte en cuntre sun pere pur fere melodie pur sa victorie.*

Two broad round-headed arches, with turrets above them. On *l.* Jephthah's daughter facing *r.* with harp; another woman behind her. On *r.* Jephthah and another man (unarmed) face *l.*

32. *Ci tua gepte sa filie pur ceo ke i loua ke il tuereit kil ke il primis enkuntereit.*

Under a single broad arch (turrets *r.* and *l.*) Jephthah clutches the hair of his daughter, kneeling on a mound, and wounds her neck with a sword.

Here a leaf is lost. Among the scenes on it would probably have been Gideon and the fleece and perhaps as many as three scenes from Samson's story, the vision of Manoah, the Lion, and the death of Samson.

f. 18*a*. 33. The French titles cease here. Elkanah seated full face at table between his two wives. Peninnah on *l.* holds a cup. Elkanah speaks to Hannah. There are fish, cakes, and knives on the table. Behind, an arcade, without shafts, and turrets above.

34. Three arches, turreted. In that on *l.* Hannah kneels, facing *r.* In *c.* Elkanah bending before an altar. On *r.* Eli, nimbed, seated.

f. 18*b*. 35. *Birth of Samuel.* Curtains looped up *r.* and *l.* Hannah in bed, head to *l.* Above, the infant Samuel, nimbed, in a small bed. Above this a burning lamp. On *r.* a woman seated.

36. *Presentation of Samuel.* Three arches. On *l.* a bareheaded woman. In *c.* Hannah, the infant Samuel seated on her arm. On *r.*, by an altar, Eli, nimbed.

f. 19*a*. 37. *Samuel anoints Saul.* He is nimbed, and inverts a vessel of oil over the head of Saul, a small figure standing full face. Above, a broad arch, turreted. On *r.* a battlemented gate.

38. Three arches, with turrets. In *c.* Saul, crowned, catches Samuel's undergarment at the shoulder. Samuel is nimbed.

f. 19*b*. 39. *Anointing of David.* A similar picture to No. 37. The arch in *c.* is narrower and there are arched doorways on *r.* and *l.* David holds a curved stick.

40. *David and Goliath* (1). Two arches. On *l.* David with curved club and stone in sling. Goliath on *r.* with shirt of mail, helmet with nose-piece, kite-shaped shield, sword at side, and spear in hand. His face is bleeding.

f. 20*a*. 41. *David and Goliath* (2). Three arches, arranged very much as in No. 39. Goliath on his back, helmet fallen off showing a close cap underneath. Shield lies near his feet. David standing on him cuts off his head.

42. *Death of Saul and Jonathan* (?). Under a single broad arch; on *l.* Saul, crowned, falls on his sword, which pierces his body. From *r.* comes Jonathan (?), on white horse, with broken spear, bleeding face, and closed eyes. He is in mail shirt, helmet with nose-piece, and is girt with sword and shield.

f. 20*b*. 43. *Death of Absalom* (1). Three trees. On that on *l.* Absalom in cloak and tunic hangs by his hair. His steed gallops away on *r.*

44. *Death of Absalom* (2). Trees on *r.* and *l.* Joab, bareheaded, not in armour, rides from *l.* with levelled spear and pierces Absalom, who hangs in the tree on *r.*

At this point the illustrations of the New Testament begin.

f. 21*a*. 45. Three arches. On *l.* a crowd of Jews (six). In *c.* Zacharias in low round cap swinging a censer. On *r.*, by a draped altar, a nimbed angel speaks to him.

46. Under a single broad arch. Elizabeth in bed, head to *l.* Above, John Baptist, nimbed, in a small bed. A woman seated near the foot of the bed.

f. 21*b*. 47. Broad arch in *c.*, narrower ones on *r.* and *l.* In *c.* Zacharias sits facing *r.* with green tablet, writing. A scroll from his mouth inscribed in capitals, SIT NOMEN DOMINI BENEDICTUM. A man in surprise faces him. On *r.* another man facing *l.* with raised hand.

48. Single broad arch. *The Annunciation.* Gabriel on *l.* with blank scroll. The Virgin standing with book. Seal on *r.*

f. 22*a*. 49. Single broad arch. Curtains looped up on *r.* and *l.* The Virgin (on *l.*) embraces Elizabeth. Chair and footstool on *r.*

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50. *The Nativity.* The Virgin in bed, head to *l.* The Child Christ above in a small four-post bed without canopy. Above it the heads of the ox and ass. Joseph, nimbed, seated at the foot of the Virgin's bed, head on hand.

f. 22*b*. 51. Angel on *l.* with blank scroll. Two shepherds on *r.* One is old and bareheaded, with staff. He raises his arm in terror. The other is hooded, and holds a Pan's pipe.

Below, a goat and a dog on their hind legs, and two sheep.

52. Three arches. On *l.* two of the Magi, crowned, holding round gold objects. In *c.* the third, holding a square gold object and speaking to Herod, throned, full face on *r.*, who has one hand on his knee, the other on his breast.

f. 23*a*. 53. Three arches. On *l.* a mailed and helmeted soldier holds a child pierced on his sword; a mother sits holding a dead child's head; in *c.* a second man, not in armour, with sword points *l.*; two headless Innocents below; on *r.* Herod seated, with dark face, and a devil at his ear.

54. Central arch, and two half-arches on *r.* and *l.* On *l.* John Baptist in garment of hair; hand on shoulder of Christ, who stands in *c.* in a heap of green water with fish in it; on *r.* an angel full face, holding tunic.

f. 23*b*. 53. *The Temptation* (1 and 2). On *l.* the Devil stands speaking to Christ, who holds a gold book; many-coloured stones lie on the ground.

In *c.* Christ with book seated on mount facing *r.*; below lie vessels of gold and silver, a horn, and a bag of money; on *r.* the Devil faces *l.* and points to these.

56. *The Temptation* (3). The Devil on *l.*; vessels, and horn and bag as before; on *r.* Christ with book, seated full face on a domed building.

The Devil is varied in form in these three pictures. In the first he has long ears, horned shoulders and elbows, hoofs, and a face in his stomach. Next, he has horns, long nose and beard, eyes in chest and back, winged elbows, horned knees, cock's feet, tail. Lastly, he has long horns, hooked nose, horned shoulders and elbows, one claw for a hand, face in stomach, tail, and webbed feet.

A leaf is gone here, which very probably contained pictures of the Transfiguration and some miracle or miracles, and perhaps the beginning of the Parable of Dives and Lazarus.

f. 25*a*. 57. *Death of Lazarus the beggar.* He lies on *l.* in cloak; his arms and legs covered with spots; his staff and scrip at his head; angel in cloud above receives his soul, a nude figure; on *r.* Abraham, seated full face in chair, with red cusped nimbus, holding Lazarus's soul in his bosom.

58. *Death of Dives.* He lies in bed, head to *l.*; his soul is drawn out of his mouth by a devil, between whose horns it is dragged by a green chain round its neck by another devil.

On *r.* it is seen thrust down into flames in hell's mouth by two more devils.

f. 25*b*. 59. *Raising of Lazarus.* Christ, with book, and two Apostles at foot of tomb; Lazarus in brown habit sits up, supported by one of five men who has his mouth bound up.

60. *Entry into Jerusalem.* Christ on ass, followed by Peter, John, and another Apostle; by a tree in *c.* a man spreads a tunic on the ground; in a gateway on *r.* stand two men with palms; above it are four men.

f. 26*a*. 61. Three arches. In *c.* Judas, with lap full of money, shakes hands with one of two men; a third on *r.*

62. Three arches without shafts. *The Last Supper.* Christ in *c.*; Peter and four Apostles on *l.*; five Apostles on *r.*; Christ with crossed arms gives the sop to Judas, who kneels on this side of the table.

f. 26*b*. 63. *Washing of Feet.* Christ on *l.* points down to basin on floor; Peter seated on a long seat, supported by blue arches, points to his head. Ten Apostles seated full face in two rows (six and four), occupy the rest of the picture.

64. *Betrayal.* On *l.* Peter with sword cuts Malchus's ear; John and another behind him; Christ kissed by Judas; a man with villainous dark face holds up lantern, and has a red club in *l.* hand; three men with dark faces, swords, and clubs on *r.*

Here probably a quire of two leaves may be gone, illustrating the history of the Passion.

f. 27*a*. 65. *Resurrection.* On *r.* and *l.* two angels; in *c.* Christ, wounded, in red garment, and holding slender red cross, steps out of the tomb, which is of green marble with black spots, and has a pink arcading in front; the lid lies obliquely across it.

66. An angel with red face, hands, and feet (fiery) holding a palm, sits on the tomb on *l.*, and points to the four mailed soldiers asleep in front; the three women with caskets, nimbed, stand behind the tomb on *r.*; the tomb has here no arcading.

f. 27*b*. 67. *Harrowing of Hell.* Christ with cross, as in 65, takes the hand of Adam, who, with Eve, steps out of hell-mouth. Behind them are two more saints, a nude mitred figure, and a nude crowned figure. A devil on *r.* Below, in front, lies a horned devil (blue) with bound hands.

68. On *l.* a tree. By it Mary Magdalene with casket kneeling; on *r.* Christ fully draped with book and scroll, inscribed: NOLI ME TANGERE.

Here ends the work of the first artist. The pictures that follow are not very different in date or merit. The gold grounds have very largely disappeared from the first five pages. The pages are divided into four. The scenes are under round-headed arches with battlements above. There is an outer border of plain gold, and a vertical band of plain gold down the centre of each page, the colour of the horizontal dividing line being varied.

f. 28*a*. 69. *Martyrdom of S. Stephen.* He kneels with stole about his neck, and maniple on his wrists, and two stones on his head; three men stone him. Saul sits on *r.* and points.

70. *Martyrdom of S. Laurence.* He lies nude on gridiron, hands bound behind him. Below, one blows bellows, another handles fuel. Above, two men touch him with forks. On *r.* a throned king with sceptre. Above, the Divine Hand.

71. *Martyrdom of S. Vincent.* He is stretched on a saltire cross; five men tear him with hooks. The Divine Hand above.

72. *Martyrdom of S. Hippolytus* (?). He lies nude with hands bound behind him, and is dragged by the feet by two horses, one of which is ridden by a man. Throned ruler on *l.* Tree on *r.*

f. 28*b*. 73. *Martyrdom of S. Thomas of Canterbury.* On *l.* the four knights in mail with swords: one wounds the head of Thomas, who kneels (bearded, not nimbed, dressed in brownish cloak over slate-coloured habit) at an altar veiled in white. Behind

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it stands Edward Grim habited like the archbishop, with the cross.

74. *Martyrdom of S. Edmund.* He stands crowned, full face, behind stake, round which his hands are bound. Four men, two on each side, shoot with bows (which have almost disappeared).

75. *Martyrdom of S. Clarus* (?). On *l.* a gateway, into which a barefooted man, headless, in blue cloak over pink, is carrying his (beardless) head, his thumbs on its eyes. On *r.* the same person kneels holding his head. The executioner with sword, behind him, seems surprised. The Divine Hand above.

The fact that the saint's thumbs are covering his eyes shows that S. Clarus (martyred in the Vexin, and honoured at S. Clair-sur-Epte, etc.) is here represented. S. Clarus had been persecuted by the attentions of a noble lady, who afterwards procured his murder. He covered his eyes with his hand in order to protect them from the glances of the lady in question.

76. *Martyrdom of S. Alban* (?). Three arches. On *l.* a spectator. In *c.* executioner facing *r.* beheading a bearded man, kneeling.

f. 29*a*. 77. *Martyrdom of S. Peter.* Four men nail him to a cross head downwards.

78. *Martyrdom of S. Paul.* Nero, with sword, sits cross-legged on *l.* Below, Paul kneels facing *r.*; an executioner is about to behead him. A woman (Plautilla, to whom he appeared and returned a handkerchief after death) stands on *r.* The Divine Hand above.

79. *Martyrdom of S. Andrew.* He is bound to a saltire cross by four men, one of whom is on a ladder.

80. *Martyrdom of S. James the Great.* He kneels, about to be beheaded. Herod, throned on *r.*, with sceptre, a devil at his ear. The Divine Hand above.

f. 30*b*. 81. *Death of S. John.* He lies, bearded, in blue chasuble and alb, with joined hands, in a stone tomb. Above him, on *l.*, a group of six or seven nimbed figures, one with book. On *r.* Christ holding his soul (a nude nimbed figure); behind Him three nimbed figures.

82. *Martyrdom of S. Matthew.* He stands at a white-veiled altar on *r.*, beardless, in darkish chasuble over blue. A crowd of six people on *l.*; the foremost wounds his head with a sword. A dove with cross-nimbus flies down from above.

83. *Martyrdom of S. Simon.* He stands, full face, with book. On *l.* is a group of five men, one of whom wounds his head with a red saw. On *r.* a column with a broad capital, on which stand two horned demon-idols (of the Sun and Moon), one with a sun on his horns, the other with a crescent moon. The Divine Hand above.

84. *Martyrdom of S. Bartholomew.* Throned ruler with sword on *l.* Bartholomew lies below, head to *l.*, nude. Four men flay his arms and legs.

A leaf is gone here which may have illustrated the stories of other Apostles and Evangelists, and perhaps Confessors.

f. 31*a*. 85. S. Martin, mitred, on horseback divides his cloak with a sword. A half nude beggar on *r.* is about to take half the cloak.

86. S. Nicholas in mitre, chasuble and alb, with crosier, blesses a wooden tub on *r.*, in which are three nude figures. Behind it stand the wicked landlord and his wife (?) in surprise.

87. Two compartments. On *l.* S. Benedict in dark blue, with crosier, and another monk in black, look and point to *r.*, where S. Maurus in black, walking on the water, catches the hood of the drowning boy, Placidus, who holds a red vessel with handle and spout.

f. 31*b*. 88. The three Maries, nimbed, with caskets.

89. S. Mary Magdalene addressing three people on *r.*, two of them seated. This represents her mission to Marseilles.

90. Two compartments. On *l.* a seated king with sceptre, pointing to *r.* On *r.* a man about to behead a kneeling woman, perhaps S. Katherine.

A leaf is gone here which probably illustrated the stories of other female saints.

f. 33*a* is blank.

Ps. 1. *Beatus uir.*

91. Full page. An elaborate frame set with elliptical and circular medallions. It encloses a lozenge-patterned field in pink. The divisions are in darker red, and each lozenge contains a quatrefoil of the same. In this field is a large letter B of most elaborate work. Parallel to the *r.* border of the frame, and within it, are the letters EATUS UIR QUI in gold on grounds alternately pink and blue.

The frame and the letter B are full of small figures on gold grounds as follows:

Frame. *a.* Top *l.* corner, ellipse. Peter with keys. Apostle with book.

Circle. Six-winged seraph.

Centre ellipse. Christ seated with book, crowning the Virgin.

Circle. Six-winged seraph.

R. corner, ellipse. Apostle with book. Paul with sword. These are separated by four single figures of angels, two facing *r.* and two *l.*

b. Left side from top. Six-winged seraph. Small ellipse. Three mitred figures, half-length, face *r.*

Larger ellipse. John and another Apostle with books.

Five or six tonsured figures.

Small ellipse. Six-winged seraph.

c. Lower side:

L. corner, ellipse. Two Apostles with books.

Angel blowing trumpet.

Circle. Man rising from tomb.

Demon, with hook, dragging him.

Centre, ellipse. Large seated devil, his body full of flames, embracing a group of souls and devouring another soul.

Demon, with hook, dragging the occupant of

Circle, viz., Man rising from a tomb.

Angel blowing a trumpet.

R. corner, ellipse. Two Apostles.

d. Right side from top:

Three crowned figures.

Small ellipse. Six-winged seraph.

Three tonsured figures.

Large ellipse. Two Apostles.

Three crowned women.

Small ellipse. Six-winged seraph.

Three women bareheaded.

The whole composition of the frame thus illustrates a mixture of two subjects, the Coronation of the Virgin and the Last Judgment.

The letter B has in the stem a small circular picture of David seated, playing the harp. In the loops is a Jesse tree.

Jesse at the bottom in bed, head (with blue cusped

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nimbus) to *r.* His right hand supports the lowest of a series of ellipses containing fourteen figures, the central row consisting of David, Solomon with sword, the Virgin and Christ. The side figures are mostly prophets. At top on *l.* is Moses horned with the tables. At the bottom are three more prophetic figures, not in the tree.

f. 34*a*. On *r.* and *l.* are two bands of vermilion. The lines between them are bands alternately of blue and pink, and on these in gold capitals is the text of Ps. i. from ***non abiit*** to ***in tempore suo.***

We now come to the text of the Psalter, which is written in a magnificent black hand. Each Psalm has an initial in colour on square gold ground (about 1¼ in. square), and each verse a smaller initial in gold on blue or red ground.

There are also line-fillings in gold on colour or colour on gold. A good many of these represent birds, fish, or dragons immensely elongated; others are decorative patterns.

The following Psalms have figures in the initials (I use the Latin numbers):

Ps. 2. Man and lion wrestling.

4. *Cum inuocarem.* Man praying.

5. Monster with one head and two fishes.

6. Dog with fiddle resting on another dog.

7. *Domine deus meus.* Christ seated with book, blessing. In the margin a devil playing a fiddle.

8. In margin: dog with gold helmet and shield riding on crowned dog.

9. Double-headed eagle and dogs.

12. Christ as in initial of 6.

13. *Dixit insipiens.* Devil, half-length.

17 and 26. *Cum sancto sanctus eris.* Christ with book.

18. A curious arrangement of gold dots on red, green, and white, perhaps meant for the heavenly bodies.

21. *Deus deus meus.* Christ.

23. Man with shield fighting lion.

28. Seated woman; lion puts his paw on her knee.

35. Four lions with one head.

37. Christ with book.

At the bottom of f. 76*b* is a curious piece of ornament in green, gold, and red on lighter red; cf. 82*b*.

41. Three-faced man playing fiddle.

42. Large green and white fish.

43. Christ with book.

45. Owl and rat.

47. Two men with shields fighting.

On 86*b* two and a half lines are taken up with ornament.

49. The two men of Ps. 47 wrestling.

50. *Miserere.* In *c.* Christ, half-length, with book; on *l.* a bareheaded girl, on *r.* a lady in flat headdress, kneeling.

67. *Exurgat.* Angel in green seated, full face, with blank scroll.

68. *Saluum me fac.* Large initial with gold ground. Above, two men in a ship with bird's head at each end casting out Jonah; the fish seizes his arm. Below, Jonah seated, full face, on the back of the fish, head on hand. The first verse of the Psalm is written in gold capitals on bands alternately pink and blue, occupying twelve lines.

69. Bird on branch.

74. *Confitebimur.* Nimbed man seated.

78. Goat on hind legs blowing horn.

82. Ape sits eating fruit.

83. Dog on hind legs.

87. Blue lion.

92. Blue bear.

102. *Dixit dominus.* Large initial, gold ground; Christ seated, full face, blessing, with book on knee. The first verse of the Psalm is written as in Ps. 68, occupying seven lines.

118, v. 33. *Legem pone.* Large decorative initial, the colours almost wholly gone.

17. PSALTER. Vellum, 9½ × 6¾, ff. 169; 20 lines to a page; cent. xiii (*circa* 1220). It has the bookplates of William Morris and of Richard Bennett. In September, 1892, it was sold at Sotheby's in the Bateman sale. On the first old leaf is the number 118 (early nineteenth century?). Binding: red russia with gold tooling.

Collation: a⁴ (wants 4 blank), Kal.⁶ (wants 3), A¹⁰ (wants 1, 2), B¹⁰, C¹⁰, D¹⁰, E¹⁰ (wants 2), F¹⁰, G¹⁰, H¹⁰ (wants 7), I¹⁰, K¹⁰, L¹⁰, M¹⁰, N¹⁰, O¹⁰, P¹⁰, Q⁸ (wants 8), | R⁸.

CONTENTS

On f. 1*b* is scribbled in a fifteenth-century hand music for the opening of Magnificat and Benedictus on a four-line stave.

F. ii is blank.

On f. iii*a* in a good thirteenth-century hand:

Augustinus de uirtute psalmorum.

Canticum psalmorum animas decorat, etc. . . . animam suam in celo mirificabit.

This extract, which is not by S. Augustine, is very commonly prefixed to the Psalter.

On f. iii*b*, in a later thirteenth-century hand, a prayer before reciting the Psalter:

Suscipere dignare domine deus omnipotens hos psalmos consecratos quos ego indignus peccator decantare cupio in honore nominis tui, etc. . . . nec non fideliter faciant nos ad uitam peruenire eternam. Amen. Pater noster. Credo. Ave Maria.

Kalendar (wanting the months of May and June) in black, red, blue, and gold. iv

Psalter, wanting the first two leaves. 1

Begins imperfectly in Ps. iv, 7: dedisti letitiam in corde meo. Ends on f. 114*a*.

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Cantica. 114*a*
Viz.: Canticum Isaiae, Ezechiae, Annae, Moysi (1), Abacuc, Moysi (2), Te Deum, Benedicite, Benedictus, Magnificat, Nunc dimittis, Quicunque uult.
Litany. 125*b*
Psalterium salutationum B. V. Mariae. 129*b*

This is in a hand hardly later than that of the rest of the book, but not the same. It is attributed variously to Stephen Langton and to John Peckham, Archbishop of Canterbury. It was printed from this MS. by Mr. William Morris at the Kelmscott Press. I find notices of four manuscripts of it at Cambridge, viz., University Library, Dd. 15. 21, Ff. 6. 14, Mm. 5. 37, and Sidney Sussex College, Δ. 2. 14 (No. 36 in my catalogue). No doubt many others exist. In the copy before us the prologue (not always found) is present, beginning:

Mente concipio laudes conscribere
Sacrate uirgini que nos a carcere
Soluit post [*v. l.* per] filium genus in genere
Miri mirificans effectus opere

Ending:

Necnon et omnibus relaxes crimina
Pro quibus supplicans fundo precamina
Nostrumque pariter et horum nomina
Conscribi facias in uite pagina.

The text is constructed on this principle: the opening words of each Psalm are written in red, and then follows a quatrain, applying them to the Virgin, thus:

Beatus uir qui non abiit in consilio impiorum.
Aue uirgo uirginum parens absque pari
Sine uiri semine digna fecundari.
Fac nos legem domini crebro meditari
Et in regni gloria beatificari.

After Ps. cl the following *Cantica* are similarly treated:

Aue Maria, Magnificat, Nunc dimittis, Benedictus, Te Deum.

Then follow five more quatrains without rubrics, ending:

Virgo sancta suscipe mentis in conclaui
Uerba quibus tociens ueniam rogaui
Et audito sepius aue tam suaui
Fac me queso liberum prorsus a ue graui.

A prayer in rhyme: 151

Summe summi tu patris unice
Mundi faber et rector fabrice
Pietatis affectu deice. *Pie pater.*

The italicized words are in red. Ending, f. 153*a*:

Pia mater errantem uisita
Pio corde de me recogita
Coram ihesu benigno clamita
Ut meorum dimittat debita
Delictorum. Amen.

On f. 153*b* are scrawled some prayers in a bad hand. They are on behalf of the dead, especially *fundatores nostri.*

The next quire is in a tall narrow fifteenth-century hand, and contains the Office for the Dead:

Placebo Domino

ending on f. 160*b* in the Collect: Tibi domine commendamus. F. 161*a* is blank; on the verso the hand of f. i*b* has scribbled the words and music of antiphons of the Evangelists:

Delecti deo et hominibus sancti euangeliste

and

Sapientiam antiquorum exquisierunt.

The Kalendar contains the following noteworthy entries:

Jan. 2. Odilonis Abbatis *in red.*
8. Luciani Maxiani et Juliani Martirum (Beauvais).
17. Speusippi Eleusippi et Meleusippi M. (Langres).
19. Wlstani Ep.
28. Johannis Abbatis.
Feb. 23. Milburge V.
Mar. 1. S. Dauid Ep. *in red*: not added later.
18. Edwardi R. et M.
20. Cuthberti Ep. et Conf.
21. Benedicti Abb: *in red.*

[Some music has been scrawled on this page by the fifteenth-century hand.]

Ap. 5. Added in cent. xiii, xiv: obitus Amiane (?) Mareschal cuius anime propicietur deus.
19. Dedicatio ecclesie *in gold.* Octave on 26th *in red.*
29. Hugonis Abb.
May and *June* wanting.
July 2. Swiþuni ep. *in red.* Added in cent. xv (?) Johanna Mareschal.
5. Modwenne V.
7. Translatio S. Thome [erased] M. *in red.*
9. Added in cent. xv. Transl. S. Osmundi Conf. Sarum ep.
11. Transl. S. Benedicti *in blue* with Octave.
20. Added in cent. xv. Wilelmus Fyzht Rychard.
24. Added cent. xiv (?) Obitus petri mareschal cuius anime propicietur deus.
Aug. 5. Oswaldi R. et M.
13. Radegundis V.
19. Added cent. xv. Obitus Alicie Fyzthrichard anno domini M^lo^ [rest erased].
20. Phileberti abb.
25. Aredii Abb.
Sept. 11. Added cent. xiv. Obitus Margerie Mareschal cuius anime propicietur deus.
19. Added cent. xv. Lamberte and the word mocononicta.
Oct. 9. Dionisii sociorumque eius *in blue.*
10. Exceptio Reliquiarum *in red*: with Octave *in red.*
19. Aquilini Ep. Item Fridesuuiþe V (added in cent. xv, iacentis in monesterio oxon.).
20. Added cent. xv. Obitus Willelmi Spencer a. d. m^l^. cccclxxxxiiij.
21. Added cent. xv. Undecim milia uirginum.
29. Theuderii conf.

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At the bottom of this page in a good thirteenth-century hand is a note evidently containing the complaint of a Bishop claiming jurisdiction over a monastery, and the Papal answer.

Item dicit contra eosdem quod non permittunt ipsum correccionis reformacionis et uisitacionis in eosdem exercere, etc.

Super aliis ix (?) articulis contentis in predictis libellis ordinando componendo et laudando precipimus et mandamus quod Episcopus in omnibus supersedeat et quiescat et dimittat eos in pace sicut fuerunt temporibus predecessorum suorum.

Nov. 2. Lauterii Abb. Cesarii. Benigni. Eustachii soc. eius.
4. Added cent. xiv. Obitus Elizabeth de Crych dame de Clare.
16. Edmundi Archiep. et conf. *in red.*
19. Oddonis Abb.
20. Edmundi Regis et M. *in red.*
21. Columbani Abb.

Dec. 2. Obiit Rex Henricus *in red.*
29. S. Thome [erased] Mart.
30. Translatio S. Jacobi *in red.*

In the Litany we have:

Apostles: S. Petri ii (a double invocation).

Disciples: S. Marcialis.

Martyrs: Pancratius, Quintin, Appollinaris, Marinus . . . Mauricius cum sociis, Hireneus cum soc., Dionisius cum soc., Ernulfus, Leodegarius, Thomas . . . Alban, Edmund, Edward, Oswald. . . .

Confessors: Taurinus, Aquilinus, . . . Dunstan, Swithun, David, Cuthbert . . . Aldelm, Wlstan, Julian, Benedict, Maurus, Philibert, Columban, Egidius, Oddo, Maiolus, Odilo, Hugo, Gerald, Leonard.

Virgins: Cirilla, Scolastica, Radegundis, Walburgis, Florentia, Consortia, Daria, Columba, Fides, Katerina, Milburga, Margareta, Modwenna, Anastasia, Brigida.

Among the Collects after the Litany occurs this: Deus cui proprium est misereri semper et parcere propiciare anime famuli tui Iohannis le bretun et omnia eius peccata dimitte, etc. . . . . .

The name Le Bretun is written over an erasure.

On f. 160*b* at the bottom is written in a sixteenth or seventeenth-century hand:

Edwardus Apriceus (*i.e.* Ap Rhys or Price) pro fidelibus orat.

The complexion of the Kalendar and Litany leads me to the conclusion that the book was written at a Cluniac house in the midlands which was a dependency of a French monastery. There are many Cluniac saints (*e.g.*, Odilo, Maiolus, Hugo): there are French saints, Lucian, Maxian, Julian, Speusippus, etc., Philibert, Aquilinus, etc.: there are English midland saints, Modwenna of Burton-on-Trent, Milburga of Much Wenlock. The conditions would be suited by Lenton Priory, near Nottingham, founded by William Peverel, and a cell to the abbey of Cluny.

This attribution does not explain the occurrence of the names of Mareschalls in the Kalendar, nor that of John [Le Bretun] at the end of the Litany. But the book, according to my notion, was not written *for* Lenton but for some private person in the neighbourhood, perhaps a Mareschall. The late Collects on f. 153*b* show that it did at some time come into the hands of a religious corporation, which it is not possible to identify.

Mr. William Morris called the book the Nottingham Psalter.

And in this connexion it is important to note that there is a double invocation of S. Peter in the Litany, and that the church of S. Peter at Nottingham (as well as those of S. Mary and S. Nicholas) belonged to Lenton Priory.

A large proportion of the decoration of the book has disappeared. What remains is chiefly confined to initials, and to the illustrations in the Kalendar. Taking the initials first, we notice that each month of the Kalendar has a handsome initial KL of floreated work on gold ground in many colours. Each ordinary Psalm has a similar initial: some contain dragons.

Ps. xvi, *Conserua me*, has a hand in a blue sleeve. The beginnings of the Nocturnes where they survive are more elaborate, thus: Ps. xxvi (xxvii), *Dominus illuminatio mea et salus*, has a large and fine initial D, and the words quoted are in three lines, of which the first and third are in gold capitals on pink ground, the second in white on blue, delicately flourished. The initial to Ps. xxxviii (xxxix), *Dixi custodiam* is similarly treated. Those of li (lii), *quid gloriaris* (which begins the second quinquagenary of the Psalter), and lii (liii), *Dixit insipiens* (which begins a nocturne), are lost. Both were on one leaf. That of lxviii (lxix), *Saluum me fac*, survives: so does that of lxxx (lxxxi), *Exultate*. That of xcvii (xcviii), *Cantate*, is gone. That of ci (cii), *Domine exaudi*, which begins the third quinquagenary, remains. It is only slightly larger than its neighbours. Lastly, the beginning of the last Nocturne, Ps. cix (cx), *Dixit Dominus*, has its initial, which is as good as anything in the book.

Ps. cxviii (cxix), 9. *In quo corriget*, has an immense bird.

V. 89, *In eternum*, a hand in a red sleeve.

Te deum has a much elongated dog.

These initials are of admirable execution. A characteristic colour is a bright orange red.

The Kalendar is illustrated by two small medallions on the upper margin of each page. Their edges are alternately pink and blue, and the ground is gold. That on the left represents the occupation of the month; the other the sign of the Zodiac. They are as follows:

Jan. *a.* A triple-faced man on a blue seat. His *r.* face drinks from a horn.
b. Aquarius nude, pouring water from an urn.

Feb. *a.* Man in red hooded gown and blue hose holding up one of his shoes (half-boots), and warming his *l.* foot at a fire on *r.*
b. Pisces. Two fish, blue and pink.

Mar. *a.* Man in broad hat, white drawers, and green hose, digging at the foot of a tree.
b. Aries, a ram; much rubbed.

Ap. *a.* A girl in green, seated on ornamental seat between trees.
b. Taurus, a bull.

July *a.* Man in broad hat, mowing with scythe.
b. Leo.

Aug. *a.* Man in broad hat, reaping with sickle.
b. Virgo in white.

Sept. *a.* Man, nude save for close blue cap, treads grapes in a press. Vines on *r.* and *l.*

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b. Libra. Woman holding scales.
Oct. *a.* Man sowing from basket.
b. Scorpion with rat-like head, four legs, and curly tail.
Nov. *a.* Man in blue, with white apron, with raised club, about to kill two pigs feeding on *r.*
b. Sagittarius, a centaur shooting backwards to *l.*
Dec. *a.* Man with loaf on bread-peel, putting it into a tower-shaped oven on *r.*
b. Capricornus, half a goat, half a cornu copiae.

18. PSALTERIUM. Vellum, $8\frac{5}{8} \times 6\frac{3}{8}$, ff. 214; 18 lines to a page; cent. xiii (*circa* 1270); in a rather narrow tall hand. Modern oak boards backed with leather; two clasps; gilt gauffred edges. Bound at the Doves Bindery, 1894, for Mr. William Morris, whose bookplate, as well as that of Mr. Bennett, is in the volume. In cent. xvi it belonged to Robert Hare the antiquary. On f. 1 is the inscription, Roberti Hare, 1561; also the end of an older inscription cut by the binder. The volume has suffered much from the binder's plough.

Collation: 1^6, 2^8-26^8.

CONTENTS

Kalendar in blue and gold.	1
Psalter.	7
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In the Kalendar I note:

Jan. Hilary, Antony in gold.
Feb. Scholastica in gold. Austroberta.
Mar. 6. Added. Obitus domini Johannis Giffard militis anno domini m.ccc.xlviij. litera dominicali E.
20. Cuthbert added in cent. xvi.
21. Benedict in gold.
Ap. 2. Ricardus Ep. in gold.
30. Erkenwald in gold.
May 9. Trans. S. Nicholai in gold.
19. Dunstan in gold.
June 1. Marcellinus in gold.
3. Erasmus.
9. Botulph in gold.
July 2. Swithin in gold.
13. Mildritha.
Sept. 3. Ordinatio S. Gregorii in gold.
Oct. 11. Ethelburga.
12. Transl. S. Edwardi in gold.
Nov. 16. Edmund Conf. in gold.

In the Litany:

Martyrs: Pancras, Edmund, etc., Leodegar.
Confessors: Edmund, Richard, Hugo, Erkenwald, Wlstan, Dunstan.
Virgins: Helena, Placentia, Columba, Mildreda, Radegundis, Walburgis, Frede(s)uida, Sexburga, Praxedis.

On the whole this suggests London as the locality where the book was produced.

The following note by Mr. Morris accompanies the volume:

"Though this book is without figure-work, the extraordinary beauty and invention of the ornament make it most interesting; and the said ornament is thoroughly characteristic of English work: the bold folded-over leaf in the great B on the first page of the text is an undeniable token of an English hand. The great thickness of the black boundary lines is worth noting, and no doubt is the main element in producing the effect of the colour, which is unusual. The beauty of the simple blue and gold Calendar will scarcely be missed by any one taking up the book." Mr. Cockerell adds: "The book has been cut down by the brutality of an eighteenth-century binder, so that some of the ornament, especially on the first page, has been sheared off." The principal decoration consists in the initials to the Nocturnes of the Psalter, viz.:

1. *Beatus Vir.* A great B in blue with white pattern thereon, filled with interlacing stalks and foliage on gold ground; fluid gold is used for some of the leaves. The external ground is pink, divided into squares by bands of pale brown. The tail of the B spreads out into a massive border with cusped edges, largely of burnished gold. The top, which spreads out in a similar way, has mostly been cut off. Grotesque creatures are scattered about on the plain ground, and down the *r.* side are four shields: 1. *Or* three chevrons *gules* for Clare. 2. *Gules* three leopards *or* for Plantagenet. 3. Chequer of *asure* and *or* for Warren. 4. *Or* a cross *sable* for Giffard.

2. *Dominus illuminatio.* f. 33*b.* A smaller initial, on a precisely similar plan, with border; no grotesques.

3. *Dixi custodiam*, f. 50*b.* Similar.

4. *Quid gloriaris*, f. 66.

5. *Dixit insipiens*, f. 67. Brilliant gold ground, punctured.

6. *Saluum me fac*, f. 83*b.*

7. *Exultate*, f. 103*b.*

8. *Cantate*, f. 122.

9. *Domine exaudi*, f. 125.

10. *Dixit Dominus*, f. 143. Rather larger; text in gold.

11. *Ad dominum*, f. 161. Smaller, but with border.

12. *Canticum Isaiae. Confitebor*, f. 183. Of the larger size.

The smaller initials to the Psalms are uniformly in gold with pink and blue grounds (alternately outside and inside); the initials to the verses alternately blue and gold, with flourished work; the line-fillings usually in blue and gold.

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19. PSALTER. Vellum, $12\frac{3}{4} \times 8\frac{3}{4}$, ff. 167; 19 lines to a page; cent. xiii (late) or xiv (early); magnificently written and ornamented. Binding: modern wooden boards with stamped vellum back.

Collation: 1 separate leaf, 2^{12}-7^{12} (wants 6), 8^{12}-15^{12} (wants 12), the rest gone.

CONTENTS

Psalter, wanting Ps. lxvii (lxviii) to lxviii (lxix), 5. Deus tu scis. 1

Cantica, ending with *Quicunque vult*. The last verse of this, and the initial K of the Litany have been pasted on to the bottom of f. 167*b*.

The Kalendar is gone. The only relic of the Litany is what can be read on the back of the slip pasted down. It was in double columns, and the names remaining are:

S. Johannes evangelista. S. Clemens.
S. Jacobe. S. Alexander.

The bookplates of Mr. Bennett and Mr. William Morris are in this volume. Mr. Morris has also written the date July 6, 1896, on a flyleaf, and inside the cover is the following note by Mr. S. C. Cockerell:

"This was the last book bought by William Morris. He already owned 4 leaves of it, and did not know of the existence of the rest until the two portions were exhibited side by side at the rooms of the Society of Antiquaries in June, 1896."

The occasion alluded to was the exhibition of works of mediaeval English painting, held at Burlington House in 1896.

One of the leaves owned by Mr. Morris was that containing the beginning of Ps. cix (cx).

The rest of the volume was in possession of Lord Aldenham.

In the volume are two letters, one dated Feb. 22, 1878, from Mr. F. Ellis, of Messrs. Ellis and White, to Lord Aldenham (?), as follows:

"Mr. Morris came in ... to-day and examined your MS. with very great pleasure. He agrees with me in thinking that it is one of the most valuable books of old English art in existence, and says that it is, though less gorgeous, far superior to the book in the Bodleian [doubtless the Ormsby Psalter, MS. Douce 366], which he knows well. He thinks it possible that it may be by the same artist who decorated the Edward 1st Psalter, now in the British Museum [probably this is the Tenison Psalter, MS. Add. 24, 686]. I congratulate you very warmly on the possession of such a treasure. It is one of the few things in the world that one could not wish to be better. I am sure that Professor Ruskin would be delighted to see it."

The other is from Mr. Ruskin, dated at Brantwood, 30 Ap., 1880:

"MY DEAR SIR,

"I am greatly interested by your account of the Psalter and must certainly come to see it when I return to London. It is probably none the worse for having no bit like that falcon—for the books with so much naturalism in them are almost wanting in force and quaint decorative design.

"The question of alteration is very important. I have never myself noticed a design of one period completed in another—the wonder is that it should not happen frequently."

These letters give rise to anticipations with regard to the artistic value of the book which are certainly well satisfied when we come to examine it. Its decorations are of three classes:

1. Large illuminations and historiated initials.
2. Small illuminated initials.
3. Line-fillings.

These shall be described in the above order.

The first class comprises one full-page illumination as frontispiece, being the letter B (initial of Ps. i, Beatus uir).

One half-page illumination, containing the letter E and ATUS UIR QUI NON ABIIT.

Large historiated initials to the following Psalms, being the beginnings of the other two fifties of the Psalter, Ps. li and ci, and of the Nocturnes, Ps. xxvii, xxxviii, lii (lxviii gone), lxxx, xcvii, ci, cix, and the first of the Cantica, the *Canticum Isaiae* (Isa. xxv).

1. The full-page B (f. 1*b*) is a magnificent composition. The ground on which it is set is a sort of salmon colour, divided into small squares by darker bands. The main outlines of the letter are formed by blue vine-stems springing from the root of Jesse in the midst, and interlaced copiously with pink stems. The frame outside is of various bands, viz., (from inside) green, gold, red, green, white, with an edging of green, where medallions project from the frame. In the frame are set six medallions, four at the angles, the other two in the middle of the sides. Those on *r.* are complete circles, those on *l.* half circles (or a little more). In the stem of the B are two subjects in quatrefoils. At the top and bottom of the main letter are two more, and two irregular quatrefoils, also containing subjects, one in the right-hand portion of the letter. The internal grounds of the letter, of the medallions and of the quatrefoils, are gold. For the rest the letter consists, as has been said, of a vine, whose branches, most elaborately interlaced, are blue and pink; its leaves are of many colours—green, blue, vermilion, and silver. Many figures are inserted among the branches; at intervals, down the *r.* side, are four very curious grotesque figures in brown and dark blue composed of vine leaves. The other figure subjects on the page are as follows:

The Jesse tree. Jesse, in dark red over blue, with gold and pink headdress and gold shoes, reclining, head to *l.*, leaning on hand. The blue vine springs from his loins. It contains: above him (1) a beardless king, full face, with sceptre, in dark red, blue, and gold, presumably David. (2) The Virgin with crown over green head kerchief, otherwise in dark red, blue, and gold, holding an apple; on her knee the Child in a dark (shaded) yellow dress, a colour characteristic of the artist. On *r.* and *l.*, above, two angels flying down, with censers.

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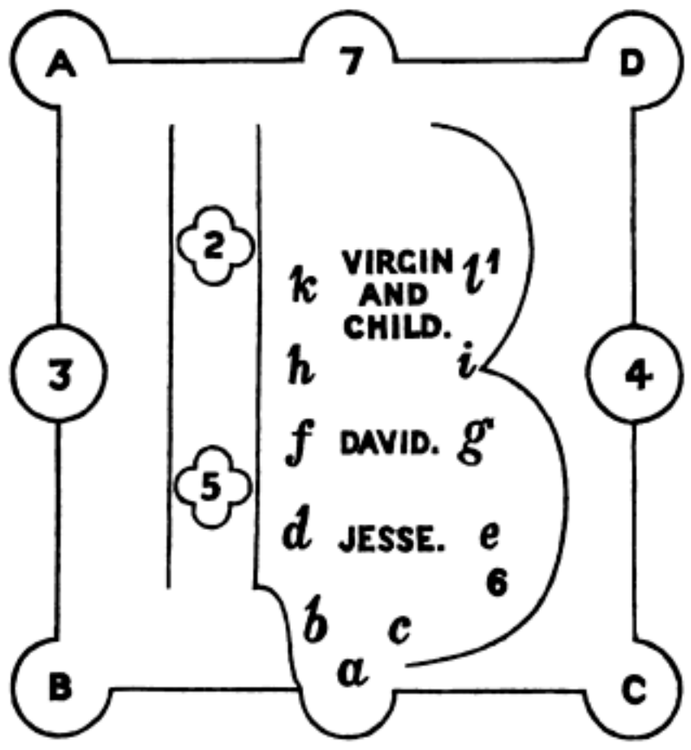
The Days of Creation, numbered 1 to 7 on the diagram.

In 1. Christ stands with extended hands, cloud on *l.*, with stars.
2. He stands between two masses of earth and water mingled.
3. He stands with tree on *r.*
4. He faces *r.*, touching the sun.
5. He stands between two groups of birds; water on *r.*
6. Beasts on *l.*; Christ, facing *r.*, holds the rib of Adam, on which the head of Eve is just formed; Adam sleeps on *r.* This is a rare conception of the scene.
7. He sits, full face, blessing, with open book inscribed with letters: ego | sum | pa | . . . (? stor).

The Evangelists (marked A to D). These are represented by four figures writing at desks; each has the head of one of the Evangelistic emblems: A. Matthew with human head; B. Mark with lion's



head; C. Luke with ox's head; D. John with eagle's head.

Prophets (marked *a* to *l*). These are single figures or groups, beardless or bearded, some in peaked caps, most with scrolls, which are always blank. The one marked *a* occupies a whole quatrefoil, and is seated, pointing up; *b*, *c* are youthful figures reclining above him; *d*, *e* are groups of two each; *f*, *g*, *h*, *i*, single figures, seated; *k*, a group of two figures; *l*, a group of three—in all, sixteen, which makes up the proper number of four major and twelve minor prophets. Several of these figures have under-robes or shoes of unburnished gold, a fashion of which our artist is fond.

2. The half-page illumination on f. 2 is uncommon in its treatment. It consists of a large letter E of rounded form, in blue, with insertions of gold and red; four large vine leaves are placed at the angles. The whole is on a very peculiar ground, consisting of vine leaves and stems, lightly washed with green on a background of tendrils in red ink. At the top and sides are portions in which the tendrils are in blue; they are carried out into the margin in flourishes.

The letter contains the following figures and devices in colour.

At top a windmill supported on three posts, with a ladder leading up to the door. This is the only feature in the book which is likely to lead to an identification of its original owner; and, so far as I can ascertain, no investigator has been fortunate enough to interpret it.

On the horizontal stroke of the E Solomon seated in a gold chair, with dogs' heads, cross-legged, with sword point upwards, facing *r.* On *r.* the two harlots facing *l.*, one on the horizontal line, the other below it. The outer garments of both are dark yellow. Between them a soldier in dark red surcoat over mail, and close white cap, holding the arm of the child and about to divide it with drawn sword.

Below the horizontal line in *c.* a large vine leaf of several colours, and below this, flying downwards, an angel in dark blue and red holding in both hands a scroll inscribed in gold on blue and pink, ATUS VIR QUI NON ABIIT. His wings have been coarsely repainted in chocolate, gold, pink, and black.

In the lower margin is a cock pheasant standing on a leafy stump. This position on the page is very often occupied by a peacock.

3. f. 24*b*. *Dominus illuminatio.* Large initial. Blue letter on pink. Internal ground gray, with darker lines, and gold. David, a boy in light purple over dark blue, with curved staff, stands full face. Bearded man in dark blue and red, on *l.* touches his head; beardless man on *r.*, in yellow and blue, anoints him with jug.

Ornament is carried up and down into the margin, ending in a vine leaf at top.

4. f. 39*b*. *Dixi custodiam.* Blue letter on darker blue, internal ground red with darker lines. David crowned, beardless in gold mantle over dark blue, kneels facing *r.* by a tree, and points to his mouth. On *r.* Christ stands with book, in dark blue over gold.

5. f. 52*b*. *Quid gloriaris?* Blue and white letter on pink with white pattern of leaves and flowers. Internal ground gold. In *c.*, in front of a turreted gate with trefoil arch, Judas (on *l.*) kisses Christ. On *l.* a man holding up lantern. On *r.* one with halbert, in front of whom is Peter cutting off Malchus's ear.

6. f. 53*b*. *Dixit insipiens.* Blue and white letter on ground partly red, partly dark blue, divided into squares by lines of neutral colour. The fool, bareheaded and bare-legged, in dark blue mantle and dark yellow tunic, brandishing a club, and eating a round white cake. Vine leaf above.

The initial to *Salvum me fac* (Ps. lxviii (lxix)) is gone.

7. f. 84. *Exultate.* Blue and white letter on red ground. Internal ground gold. David beardless, in light red crown, dark red mantle with gold border, and dark blue robe, sits, turning to *r.*, and playing with two hammers on four bells. His harp on *l.* against the raised end of the seat. A many-coloured tower behind him. A white curtain looped up over a rod, on *r.*

8. f. 100. *Cantate.* Pink and white letter on dark blue. Internal ground gold with incised pattern. A band of bright red down the *r.* side. Under arches supported by slender shafts roofs are seen above, and lamps hang in the arches: four coped clerks,

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beardless, facing *r.*, sing from a book held by the foremost on a desk, the stem of which consists of a fish (a pike). The copes are dark blue, dark red and dark yellow.

9. f. 102*b*. *Domine exaudi.* Vermilion letter on dark blue. Internal ground gold with incised pattern. David kneels with joined hands, facing *r.*; he is beardless, in light red crown, dark blue mantle, and red robe with yellow border. Above him, the head and hand of Christ appearing in cloud. On *l.* a tree; on *r.* an altar with red cloth partly over it, slender cross on or near it, and white curtains on rod over it.

10. f. 117*b*. *Dixit dominus.* Blue and white letter on red: internal ground gold with incised pattern. The Family: the Son seated on *l.* in red robe over blue, with blue crossed nimbus, blessing, with open book inscribed, *Ego sum pastor bonus noui.* The Father on *r.* in dark blue over red, with pink crossed nimbus, blessing, with open book inscribed: *dixit dominus sede a dextris* (?). Between them the dove flying head downwards out of cloud above, with pink crossed nimbus; half seen.

11. f. 152*b*. *Confitebor tibi.* Smaller initial, blue on red with white pattern: internal ground gold. A bare-legged man in blue on *l.* with frame-saw saws the head of Isaiah who kneels, with his arms bound round a blue column, and nude except for a garment about his middle. Above on *r.* in a cloud the Divine Hand. This picture is somewhat damaged.

II. The smaller illuminated initials.—Each Psalm has an initial in gold on a ground of pink and blue, decorated with a delicate pattern of white leaves and flowers. The grounds are varied: when the internal ground is blue the external one is pink, and *vice versa*. Often the internal ground is quarterly blue and pink, and sometimes is divided vertically.

Each verse has a small initial. These are alternately gold and dark blue. The gold ones have pen-flourishes in blue; the dark blue ones have similar flourishes in red.

III. The line-fillings. These are of various kinds.

a. Ornaments in solid colour, usually with serrated edges. These are commonly in green and red or blue and red.

b. Decorative designs in outline, usually blue. Specimens of these may be seen on f. 39*a*, 149*a*. With them may be classed the feathered patterns in red and blue which often occur, *e.g.* on f. 4*a*, line 13, and also a few line-fillings in the style of the initials to the Psalms: *e.g.* f. 11*b*, 23*a*, 54*a*.

c. Grotesques and animal forms. These are of extremely fine execution, and there are hundreds of them. They are for the most part in blue outline, and they may be roughly classified as: 1. Naturalistic. 2. Having reference to the text. 3. Purely grotesque.

1. Among the natural forms most largely represented are fish, which occur on most pages: an eel on f. 2*b* is admirable. See also f. 24*b*, rabbit and dog in colour; 33*a*, eel; 51*a*, l. 12, perch (?); 53*a*, rabbit and dog (grotesque); 53*b*, eel, probably repainted; 61*a*, fish probably repainted; 63*a*, hare; 87*b*, hare; 89*a*, hare; 126*b*, dog; 127*a*, hare, looking at cap; 128*a*, hare, whose tail grows into a huge hand; 129*a*, man reclining; 136*a*, reclining man shading himself with his one huge foot; this represents one of the fabulous nation called Sciapodes or Shadow-feet, described by Pliny and others, and often figured, *e.g.* in the Nuremberg Chronicle, etc.; 162*a*, elephant; 167*b*, reclining man.

2. Of figures illustrating the text there are very few. The only ones I can cite are: f. 140*b* (Ps. cxxxvi), opposite the verses *qui fecit luminaria magna. . . . Solem in potestatem diei*, is a grotesque figure holding a flaming sun. F. 141*a*, opposite the verses *Seon regem amorreorum, Et og regem basan*, is an enraged king bounding about with a sword. F. 158*b*, at the beginning of the Song of Moses, is a picture of Moses, horned, reclining, addressing four men on *r.*

3. The purely grotesque fancies, compound human and animal forms, etc., it would be useless to catalogue. They seem to me to be of extraordinary merit. Two special points may be noted about them: one, the fondness for the vine leaf which we saw in the larger illuminations. Many of the grotesques are made to end in such leaves or are developed out of them: good instances are to be seen on f. 36*b*, 49*a*, 86*a*, 130*b*, etc. The other point is the predilection for exaggerating the length or size of some part of the body, neck, hand, or leg, and providing the personage portrayed with only one arm or leg. This tendency appears throughout the book. Instances taken at random, but typical, are on f. 57*b*, 126*a*, 134*b*.

20. PSALTER. Vellum, $8\frac{1}{8} \times 5\frac{5}{8}$, ff. 278+2; 16 lines to a page; cent. xiii (*circa* 1250). Bound in olive morocco by C. Lewis. It has the arms of Henry Gee Barnard outside both covers and also inside the first cover. The date of acquisition by Mr. William Morris appears to have been December, 1895.

Collation: 1 flyleaf; 1^{12}, 2^{10}, 3^{12}-10^{12}, 11^{8} (8 canc.), 12^{6}, 13? (three leaves), 14^{12}-25^{12}; 1 flyleaf. The leaves are wrongly numbered in an oldish hand. I use this numeration.

CONTENTS

Note of the seventeenth century on flyleaf (see later).
Kalendar in red, blue, and gold, each month occupying two pages. i
Ten leaves with full-page pictures on one side of the page. xiii
Psalter. 1
Cantica, ending with the *Quicunque Vult* as usual. 224*b*
Litany. 248*b*

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Ending on f. 257*b*.
List of Collects, cent. xv or xvi on the last flyleaf.

In the Kalendar the following noteworthy entries occur:

Jan. 3. Genovefa.
8. Luciani, Maxiani.
22. Vincentii M. in gold.
30. Balbidis (Bathildis) regine.
Feb. 6. Vedasti et Amandi Epp.
28. Romani Abbatis.
Mar. 17. Gertrudis V.
19. Joseph sponsi Marie.
20. Cutberti Ep.
21. Benedicti Abb. in blue.
Ap. 1. Walarici Abb.
May 9. Transl. S. Nicholai in blue.
19. Potentiane V.
20. Geremari Abb. in blue.
23. Petroci Conf.
29. Maximi M. in blue.
June 6. Added cent. xv later. S. Glaudii.
7. " " S. Maximini.
8. Medardi et Gildardi Epp.
25. Judoci C. in blue.
27. Florentini C. in blue.
July 1. Leonorii Ep.
11. Transl. S. Benedicti in blue.
15. Vedasti et Amandi.
16. Bertini Ep.
18. Arnulfi M.
Aug. 16. Arnulfi Ep.
19. Magni M.
Sept. 1. Lupi Ep. in gold.
5. Bertini Abb.
7. Clodoaldi Abb.
17. Lamberti Ep.
24. Concepcio S. Iohannis in blue.
25. Firmini Ep. et M.
Oct. 3. Romane V.
4. Auree V.
8. Benedicte V.
26. Amandi Ep.
27. Faraonis Ep.
Nov. 5. Leti Conf.
17. Aniani M.
20. Eadmundi regis.
27. Added in cent. xv, Maximi ep. et conf. regensis.
Dec. 4. Transl. S. Benedicti.
29. Thome M. in gold.
31. Columbe V.

In the Litany:

Apostles: SS. Martialis, Timothy.

Martyrs: Julian, Maxian, Lucian, Benignus Rusticus Fucianus, Firmin, Quintus, Justus, Eleutherius, . . . Eugenius, . . . Clarus, Donoaldus, Peregrinus, Patroclus, Cucuphas, Demetrius, . . . Eaumundus, Lambert, . . . Alban.

Confessors: Martialis, . . . Julian, Thaurinus, Audoen, Romanus, Ausbertus, Lupus, Columban, Medard, Gildard, Landeric, Maximin, Honoratus, Audmundus, Valaricus, Richard, Ludocus, Ebrulfus, Lennomar, Leobinus, Anianus.

Virgins: Cristina, Christiana, Genovefa, Osmanna, Columba, Baltildis, Benedicta, Eufrasia, Juliana, Gauburgis, Elizabeth, Brigida, Potentiana.

There is a distinct preponderance of Northern French (and Flemish) saints in these lists; and especially of saints peculiar to Beauvais. Specially distinctive of this diocese are the Martyrs, Lucian, Julian, Maxian, Donoald (or Dinault), and Romana, and the Confessor Geremarus, or Germer. We also find Faron of Meaux, Walaric of St. Valery in Ponthieu, Judoc of Ponthieu, Firmin and Fuscian of Amiens, Osmanna, Leonorius (=Lunaire), and Petroc of Britanny, Gertrude, Vedastus, Amandus, Eleutherius, Benedicta, Gauburgis (= Walburgis) of north-east France and Flanders. Eugenius may be the Bishop of Toledo martyred at Deuil, near Paris, and Ebrulfus the Abbot of S. Fuscian at Beauvais. On the whole, the neighbourhood of Beauvais seems to be indicated.

The insertion of S. Maximin of Riez on 27th November, coupled with the note on the flyleaf presently to be transcribed, shows that the book was at Riez (Basses Alpes) in the fifteenth century.

The note in question runs as follows:

Anno Incarnacionis Domini M° cccc^mo lxxxiij° et die sexta mense Nouembre In ciuitate Regii obiit Nobilis Dalfinia uxor egregis viri domini Guillelmi delessart Regii consiliarii fiscique Regii procuratoris ac Racionalis et (?) Archiuarii Camere compotoris et Regiorum archiuorum pro(uiden)tis (?) Et per eius ultimam et deliberatam voluntatem sepulta in ecclesia conuentus fratrum minorum dicte ciuitatis. Cui quidem conuentui Reliquit florenos vigintiquinque cum condicionibus in sua ordinatione descriptis soluendos per soluciones quinque florenorum per annum. quarum prima solucio erit anno reuoluto post eius obitum. Anima eius in pace requiescat.

As to the general artistic value of the book the following note by Mr. William Morris may be quoted:

"The calendar is exceedingly handsome from its wealth of gold; the roundels are very good. These ten leaves of designs, clearly done by a different hand from the other figure-work, are of the best French work, at once elegant and serious. The historiated letters are clear and bright in colour, which tends towards the English in character, the figures large in scale for their spaces, and quite firmly drawn; there is a particular charm about these letters, which take up a good space on the page. The ordinary illuminated letters are by his hands at least; the best of which is very happy: another is a little shaky in his outlines, but his colour very beautiful: these letters have suffered from the tarnishing of the white lead, which is not used in the historiated ones. The writing throughout the book is big, and bold, and as good as can be."

Taking the decorative work in detail we have:

In the Kalendar, the usual large initial K L to each month: in the lower margin for each month two "roundels" (that on *l.* enclosed in a square frame), bounded by rings alternately blue and pink, and with gold grounds. The roundel on *l.* represents the occupation of the month, that on *r.* the zodiacal signs.

1. *Jan.* Man drinking at table; servant brings in covered bowl.
2. *Aquarius*, seated, pours water out of vessel.
3. *Feb.* Hooded man in gray, warming his hands. Oven (?) on *r.*
4. *Pisces.* Their mouths connected by an S-shaped red band.

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5. *Mar.* Pruning vine; in pink hooded tunic.
6. *Aries.* By tree.
7. *Ap.* Boy in red, holding stick, and nest of young birds.
8. *Taurus.* Two trees.
9. *May.* Rides to *r.*, hawk on hand.
10. *Gemini.* Nude, holding a plain blue shield before them.
11. *June.* In broad hat, mowing.
12. *Cancer.* Vertical, six-legged.
13. *July.* In broad hat, reaping.
14. *Leo.* Faces *l.*
15. *Aug.* In linen drawers, threshing.
16. *Virgo.* In red and green, holding flower.
17. *Sept.* One on *l.* hands a basket of grapes to one in vat on *r.*, a flagon in *c.*
18. *Libra.* Scales held by woman, in red.
19. *Oct.* In red with white apron, sowing.
20. *Scorpius.* Four-legged, with dog-like head.
21. *Nov.* With stick by tree. Hog on *r.*
22. *Sagittarius.* Centaur shooting arrow backwards to *r.*
23. *Dec.* Killing pig with back of axe.
24. *Capricorn.* Blue serpentine creature with goat's head.

Next comes a series of full-page paintings. Each page has four subjects in elliptical medallions on gold grounds. At the angles are circles, with grounds alternately pink and blue; in each is a seated figure under trefoil arch, representing a prophet or apostle. Each has a short blank scroll or book. They are not differentiated further.

In the centre of each page is a quatrefoil, and in the centre of the top, bottom, and sides, a half-quatrefoil. The grounds of these are gold, and they are filled with leaf-ornament or dragons. The ground on which the medallions and quatrefoils are set is quarterly blue and pink, with white patterns. The extreme outer edge of the white is a band of gold. Within this is a band of colour. Half of each side is pink, and the other half blue; with white patterns on each.

The subjects are as follows:

I. 25. The Annunciation. Two figures standing. Gabriel on *l.*

26. The Visitation. Elizabeth on *l.*

27. The Nativity. The Virgin in bed, head to *l.* Over her head the manger with the Child; ox and ass seen over it. Joseph sits near her bed.

28. Shepherd seated on mound; another on *r.* Angel with blank scroll above.

II. 29. The Circumcision. The Child on an altar held by a man on *l.* Another on *r.*

30. Virgin and Child seated on *r.* Kneeling king offers a bowl of gold pieces. Two other kings stand holding white caskets.

31. The three kings riding to *r.*

32. Herod seated on *l.* with sword. The three kings on *r.*

III. 33. The Presentation. Virgin on *l.* Small altar in *c.* Symeon on *r.* holds up the boy Jesus on a cloth.

34. The Flight into Egypt. Christ stands on his mother's lap. Joseph with bundle on stick over his shoulder leads the ass to *r.*

35. Jesus in white seated on *l.* Three Jewish doctors in peaked hats seated on *r.*

36. Massacre of the Innocents. Two soldiers on *l.* and *r.* killing children. A mother in *c.* facing *l.*

IV. 37. Jesus seated on *l.* by table. A group of five men seated on *r.*

38. The Baptism. Jesus stands on *l.* in a heap of green water. One on *l.* (not an angel, as is usual) holds the blue tunic. John on *r.* pours water on His head from a red vessel.

39. Jesus with book; a woman behind Him. In front Jairus' daughter (?) lies on couch with joined hands. At her head is Jairus (?) with book pointing to her.

40. The Marriage at Cana (?). A table spread. Beyond it, on *l.*, a man and woman facing *r.* Jesus facing *l.*

V. 41. Jesus stands on *l.* with tall cross patée (white, with red shaft), on *r.* The devil (slate-coloured) pointing to two white stones.

42. Jesus seated, behind Him a tower. The devil stands on *r.*

43. Jesus seated on rock. The devil, with small red wings, over a building on *r.*

44. Jesus rides to *r.* on ass. Tree in *c.*, gate on *r.*, with figures above and in it; the latter spreading garments, the former throwing down branches.

VI. 45. The Last Supper. Christ in *c.*, John reclining on His knees. A group of Apostles on each side. On the near side of the table a small kneeling figure (apparently not Judas) touches a fish on a dish on the table.

46. The Washing of Feet. Christ kneels on *l.* Peter, foremost of a group of Apostles on *r.*, raises his hand: Christ is washing one of his feet.

47. On *l.* a group of Jews in pointed hats. On *r.* Judas receives a vessel from them.

48. The Betrayal. Christ in *c.*, Judas on *l.* An Apostle on *l.* A man with lantern behind. Men on *r.* seize Christ and strike Him.

VII. 49. Christ between two men. Pilate on *r.*, seated.

50. Christ seated blindfold. Two men strike Him.

51. Christ, full face, bound to a slender shaft. Two men scourge Him.

52. Christ bearing green cross to *r.* A woman follows. A man leads.

VIII. 53. Christ on the Cross. The Virgin on *l.*, John on *r.*, with book weeping. Sun and moon above.

54. The Deposition. The Virgin on *l.*, John on *r.* A man in red supports Christ's body. One detaches His feet. Sun and moon above.

55. The Entombment. The tomb of purplish marble with three gold cusped medallions. A group of figures at each end (all men) lay the body in the tomb. One stands in *c.* Near the head is a white vessel with a spout.

56. Christ with small cross steps out of the tomb. Two angels stand on *l.* and *r.*

IX. 57. Angel in white seated on blue tomb. The women on *r.* At the bottom the heads of the soldiers are seen.

58. Christ with cross-staff takes the hand of Adam, who with four others steps out of Hell-mouth.

59. The Supper at Emmaus. Christ in *c.* blessing. The two disciples on *l.* and *r.* look at Him.

60. Mary Magdalene kneels on *l.* by tree. Christ stands on *r.*

X. 61. Thomas kneeling on *l.* touches the side of Christ, who raises His arm.

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62. Two groups of Apostles, that on *l.* headed by the Virgin. The feet of Christ ascending are seen in a cloud above.

63. Two groups of Apostles, seated. The dove descends vertically in *c.*

64. The Virgin seated on *l.* crowned. Christ seated on *r.* with orb.

We now come to the text of the Psalter, which is decorated with large and small initials. These are not the work of the artist who executed the full-page compositions. They are less fine in touch, but are very effective. Each Psalm has a decorative initial usually carried up and down into the margin to form a partial border. The first Psalm in each Nocturne has a historiated initial of the usual kind, on gold ground, as follows.

65. Ps. i. *Beatus uir.* Above, three arches. In *c.* David facing *l.* seated, plays harp. Two vessels (cup and flagon) on *l.* one above the other.

Below on *l.* David in blue, with sling, a stone in his skirts. Tree in *c.* On *r.* Goliath in broad steel hat, blue surcoat, mail, red shield slung on back, drawing his sword. The stone is in his forehead.

66. Ps. xxvi. *Dominus illuminatio.* David seated full face with joined hands, crowned. One on *l.* in blue chasuble over red anoints him with gold vessel. One on *r.* in light red over blue touches his crown.

67. Ps. xxxviii. *Dixi custodiam.* David, crowned, kneels on *l.* Tree on *r.* Above it Christ (beardless) speaks out of a cloud.

68. Ps. lii. *Dixit insipiens.* Three arches. The fool in blue cloak over dark red tunic, with short hair, flourishes a club and puts a white cake to his mouth.

69. Ps. lxviii. *Saluum me fac.* Above, Christ, half-length with globe, surrounded by clouds.

Below, David, crowned, nude, standing (half-length) among trees.

[The scribe of quire 11 seems to be a new one.]

70. Ps. lxxx. *Exultate.* Three arches. Those on *r.* and *l.* partially filled in with patterned blue. David seated facing *r.* plays with two hammers on two bells hung on *r.*

71. Ps. xcvii. *Cantate.* Three clerks in blue, vermiljon, and darker red copes over albs, facing *r.* The foremost holds an open book. A small draped altar (?) on *r.*

72. Ps. cix. *Dixit dominus.* On *l.* the Son seated with globe. On *r.* the Father seated, blessing. Both are beardless. The dove descends between them.

The line-fillings are in gold and colours; they rarely if ever contain any figured designs.

21. PSALTER. Vellum, $4\frac{1}{8} \times 3\frac{1}{4}$, ff. 240 + 1; 19 lines to a page; cent. xiii (about the middle); written in a fine hand, probably in north-east France. Binding: modern green morocco. Bookplates of Mr. Morris and Mr. Bennett. On the flyleaf in a hand of cent. xv: "Memorandum y^{t} I henry ffarryngton gyft and bekweth the$_{3}$ boke to be hayr*e* lomes at my man*er* off ffarryngto(n) ffor eu*er* per me h. ffarryngton."

Collation: 1 flyleaf; 1^{14} (1 canc.), 2^{12}, 3^{16}, 4^{12}, 5^{16}-9^{16}, 10^{14}, 11^{20}, 12^{16}-15^{16}, 16^{6}, 17^{2} (+ 1).

CONTENTS

Paragraph in French:—Sains bernas [Bernard] dist: Sire ie vous amerai ne mie pour mi mais pour faire satiffation a vo desirier.

. . . et li ame ki dieu aime sera boine heureuse et en eeste [ceste] vie et en vie glorieuse. 1

Kalendar in red, blue and black.

Twelve pages of pictures. 14

Psalter, Cantica, and Litany. 26

Hours of the Holy Ghost. 231

Prayer in French erased. 237*b*

Prayers for the dead in another hand. 238

Subuenite sancti dei.

The last leaves and much of the fore-edges are stained with ink.

In the Kalendar: Feb. 6. Vedasti et Amandi Epp. 20. Added xv. Obitus Thome Restwold armigeri 25. Victoriani et soc.

Mar. 14. Matroce M. May 7 (xv). Obitus Elizabeth Restwold. 18 (xv). Ob. Edith*e* Restwold. 19 (xv). Dunstan.

June 7. Columbini C. 17. botulfi abb. July 1. Marcialis. 18. arnulfi C. et M.

Sept. 17. Lambert. 25. Firmin. Oct. 1. Remigius. 13 (xv). Edward. 19. Quintin. 20 (xv). Undecim milia virginum.

Nov. 19. Simplici C. Dec. 19. Anastacii C.

The Litany is short. Antony occurs as Martyr.

The ornament consists of medallions in the Kalendar, two for each month, on gold grounds; pictures preceding the Psalter; these are circular, with gold grounds imposed two on a page on grounds alternately blue and red with patterns within a frame of gold and blue or red; the colours counterchanged with the grounds; initials to the Nocturnes of the Psalter; small decorative initials; line-fillings which are either in blue or red with gold, or represent animals or grotesques in blue outline; tapering ornaments of feather work in blue and red, traversing the lower margin of the pages diagonally.

The pictures are as follows:

1. *Jan.* Janus-faced man at table.
2. Aquarius with pitcher.
3. *Feb.* Man warming his feet at fireplace on *r.*
4. Pisces.
5. *Mar.* Prunes vines.
6. Aries.
7. *Ap.* Youth with green branch.

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8. Taurus.
9. *May.* Youth with hawk.
10. Gemini, hold red shield with white triangle.
11. *June.* Mows.
12. Cancer, six-legged.
13. *July.* Reaps.
14. Leo.
15. *Aug.* In drawers, threshes.
16. Virgo with fleur-de-lis.
17. *Sept.* Treads grapes; man enters with load of grapes.
18. Woman holds Libra.
Oct. Sows.
20. Scorpius, green.
21. *Nov.* Beats oats; two pigs.
22. Sagittarius. Centaur shooting to *r.*
23. *Dec.* Kills pig with back of axe.
24. Capricorn emerges from cornu copiae.

Pictures preceding the Psalter on one side of the leaf only. 13*b*

25. The Annunciation. Angel. Lily-pot in *c.* Virgin on *r.*
26. Visitation. Elizabeth on *l.*
27. Nativity. The Virgin reclines in front. Manger, ox and ass behind. Joseph sits on *r.*
28. Shepherds on *r.* and *l.*, sheep in *c.* Angel with blank scroll in air on *l.*
29. Magi on *l.* Virgin and child on *r.*
30. Presentation. The Virgin, Joseph and maid on *l.* She supports the child on an altar in *c.* Symeon with cloth on *r.*
31. Flight. Joseph leads the ass to *r.*
32. The Innocents. Two soldiers with children. Limbs and heads on *r.* and below.
33. Temptation. The devil, green, with a head for a tail and a book in his hand. Golden vessels by a mound in *c.* Jesus on *r.* with book.
34. Similar. The devil is blue and points to a round stone.
35. The devil as before on *l.* Christ seated on the roof of the temple on *r.*
36. The Betrayal. A crowd. Christ and Judas in *c.* Peter and Malchus on *r.*
37. Pilate and another on *r.* He wipes his hands on a towel held by a servant who has a basin. Four men on *l.*
38. The Scourging. Christ at pillar in *c.*
39. Christ on the Cross. The Virgin on *l.* John on *r.* Sun and moon above.
40. Christ bears the Cross. The Virgin supports an arm of it. Two women follow. A man with hammer precedes.
41. Christ with long red cross steps out of the tomb. Angel on *l.* Two soldiers below in front.
42. Angel with palm seated on the tomb, points to lid, and two soldiers below. The three women on *r.*
43. Magdalene kneels on *l.* Tree in *c.* Christ with long cross on *r.*
44. Christ takes the hand of Adam, the foremost of three souls stepping from Hell-mouth on *r.* John Baptist with lamb on *l.*
45. Christ throned as Judge, showing His wounds. Angel on *l.* with lance and crown of thorns. Angel on *r.* with cross and nails.
46. The Virgin and John Evangelist (should be the Baptist) kneel facing each other with raised arms.
47. Two angels blow trumpets pointing downwards.
48. Six dead rise from graves. One has a peaked mitre.
Historiated initials.
49. *Beatus vir.* Above David sits playing the harp; a fiddle on *l.*
Below, as a boy, he beheads Goliath, seated on *r.*
50. *Dominus illuminatio.* David in *c.*, seated, crowned, with sceptre. Samuel nimbed on *l.* anoints him. An angel stands on *r.*
51. *Dixi custodiam.* Defaced. David stands pointing to his mouth. The head of Christ on *r.*
52. *Quid gloriaris.* A mailed soldier (Goliath) with spear and gold shield.
53. *Dixit insipiens.* The fool, bald, in black tunic, holds up a cake. David crowned and throned on *r.*
54. *Salvum me fac.* Above, Christ half length with orb.
Below, David crowned, nude, in green water.
55. *Exultate.* David sits playing on three bells with two hammers.
56. *Cantate.* Two coped clerks, one with candle the other handling a book on a lectern.
57. *Dixit dominus.* (A blank leaf precedes.) The Father on *r.* blessing, the Son on *l.* with book; both on one throne. The dove descends between them.
58. *Hours of the Holy Ghost.* The Virgin crowned, with sceptre, and the child throned.

These pictures are good and vigorous but not distinguished for delicacy of treatment.
Evidently the book was done abroad, and came in mediaeval times into English hands, namely those of the Restwolds and then of the Farringtons.

22. PSALTER. Vellum, $6\frac{8}{10} \times 4\frac{1}{2}$, ff. 217 + 2; 19 lines to a page; cent. xiii (*circa* 1250); very well written. Binding: old red velvet over boards, clasps of the same with metal ends.

Collation: 1 flyleaf; 1^6, 2^8 (or 10, wanting 4 and 8) 3^8-6^8 (4 canc.), 7^8-10^8 (wants 7), 11^8-15^8 (1 canc.), 16^8-19^8, 20^6, 21^8 (4 canc.), 22^8-27^8, 28^{10}; 1 flyleaf.

Bookplates of Mr. Richard Bennett and of Ambroise Firmin Didot. It was No. 5 in the sale of the last-named collection. On f. 1 the stamp, F. (?) Liechtenstein Bibliothek. In the cover is a faintly written note in German of a

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presentation (?) dated 18 Mai (?), 1809. On the flyleaf the following French note of cent. xviii-xix:

Ce manuscrit a été écrit dans le treizieme siècle par un nommé Foulques un des copistes du monastère de St. Hubert dans les Ardennes, qui avoit un talent particulier pour peindre les lettres capitales. Ces lettres etoient comme des Vignettes dont le cénobite ornoit ses manuscrits.

A late pencil note: "Belonged to St. Louis about 1260: to Gerald, Bishop of Cambray in 1374."

On f. 217*b*:

Nos Gerardus de Damuilla Episcopus et Comes Cameracensis Concessimus et concedimus Johanne de plancquis Moniale de Strunne Atrebatensis dyoc. Consanguinee nostre quod presenti nostro psalterio quoad uixerit uti et gaudere possit. Et si dicta consanguinea nostra ante nos decesserit. Illud ad nos uel heredes nostros proprietarie ad nos revertetur. Et si ante eam nos decedere contingat dicta Johanna de eo disponere ualeat secundum deuocionem suam. In personam talem que pro nobis orare perpetuo teneatur. Actum Cameraci Anno Domini m°ccc°lxxiiii^to die iiii^ta februarii. Presentibus uenerabilibus uiris Magistris Johanne Hennetin. leodiensis et nouiomensis ecclesiarum canonico Waltero de bellouisu officiali Cameracensi et Nicolao de flosio canonico sancte pectrine in Sancto Quintino Johanne de Bingueti capellano ecclesie Atrebatensis Johanne de Bona Armigero et me Stephano de Matheny notario Apostolico

St.
De Matheny.

The gist of which is that Gerard de Damville, Bishop of Cambrai (1372-78), gives in the presence of witnesses the use of this Psalter to Jeanne de Plancquis, nun of Estrun, in the diocese of Arras, his cousin, for her life. If she dies before the Bishop, it is to return to him; in the alternative case she has discretion to dispose of it. Given at Cambrai, 4 February, 1374. Etienne de Matheny, notary Apostolic, draws up the document and signs it.

CONTENTS

Kalendar in red and black.	1
Full-page pictures.	7*b*
Psalter	15
Cantica.	197
Litany.	214

On 218*b* three prayers (xv). Ad exuendum vestimentum. Ad induendum nouum. Ad ponendum velamen.

In the Kalendar.

Jan. 3. Genovefa.
8. Lucian.
Feb. 6. Vedastus et Amandus.
Mar. 17. Gertrude.
June 8. Medardi et Gildaldi.
July 1. Theobaldi.
3. Transl. b. thome apostoli.
Aug. 7. Donati Ep.
Sept. 3. Aigulfi M.
17. Lamberti.
Oct. 1. Remigii Germani Vedasti.
Nov. 18. Maimbodi Abb.
20. Eadmundi regis et m.
Dec. 6. Transl. S. Nicholai.
31. Columbe V.

In the Litany:

Confessors: Amandus, Vedastus, Eligius.
Virgins: Anastacia, Juliana.

The absence of Francis and Dominic from Kalendar and Litany is curious, inasmuch as both are prominent in the illustrations.

The decoration consists of:

a. Twelve pictures in the Kalendar. These are on gold grounds, under trefoil arches, and have gable, roofs, and turrets at top.

b. Full-page pictures preceding the Psalter, and also at the beginnings of the Nocturnes. These are also on gold grounds and have coloured frames (pink or blue with patterns in white) and squares of vermilion at the angles. In some cases the upper bar of the frame is omitted. These scenes are usually under one or two trefoil arches, and roofs and turrets are seen above.

c. Historiated initials to the Nocturnes on gold grounds.

d. Every page has a frame of three sides. The initials of the verses are centred into a continuous band on *l.*, and there is a bar of gold and colour at top and bottom. The *r.* side is left open. Each Psalm has a gold initial with ground of pink or blue (or both), bearing a pattern in white.

I have learnt to regard this fashion of three-sided borders to every page, and also the occurrence in the Kalendar of a woman holding a candle, as the picture for *February*, as especially characteristic of books produced in the French-Flemish district.

The line-fillings are in gold, blue, and red.

The general style is very admirable, the drawing vigorous and delicate, the colour sober and very telling.

The pictures are as follows:

1. *Jan.* Janus-headed figure at table, holding a cup to his *r.* mouth, and a fish to his *l.*

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2. *Feb.* Female in blue, holding a candle (for Candlemas, 2 Feb.).

3. *Mar.* Man in dark tunic and red hood prunes tree.

4. *Ap.* Youth in blue robe and pictured cloak holds flowering branch.

5. *May.* Youth on white horse rides to *l.*; hawk on hand.

6. *June.* Man carries a bundle of faggots on his back. This is unusual, but I have seen it in other French-Flemish Kalendars.

7. *July.* Man in broad hat, mowing.

8. *Aug.* Man in broad hat, reaping.

9. *Sept.* Man, bareheaded, plucks grapes; basket at foot of vine.

10. *Oct.* Man in hat, sowing.

11. *Nov.* Man beating oak for pig.

12. *Dec.* Man about to kill pig with back of axe.

Full page.

13. Annunciation. Gabriel with blank scroll, in blue over pink, under arch on *l.* The Virgin with book on *r.*; the dove flying down to her head. Both have nimbi of fluid gold and are standing.

14. Nativity. The Virgin reclines in front. Joseph sits with hand to head on *r.*, at her feet. In *c.* the Manger supported on tall trefoil arches. The Child in it swaddled in blue. Heads of ox and ass above it. In each of the two main arches above is a white curtain.

15. The Magi. One kneels bareheaded; two stand crowned, one pointing upwards. The Virgin crowned; the Child, in red, on her knee, seated on *r.*

A leaf cancelled (or lost) here.

16. The Baptism. Christ stands in *c.* in a heap of green water; the dove above His head. An angel on *l.* holds His blue garment. John on *r.*, in dark cloak, pours a vessel of water on His head.

17. The Entry. Christ with book blessing, on a white ass, a tiny colt running beside it. Peter with key, and other Apostles on *l.* City gate on *r.*; one kneels before it spreading robe; others in gateway; a man in a tree waves a branch.

18. The Scourging. Christ, full-face, bound to slender shaft, *l.*, the capital of which is surmounted by a pelican in her piety. Of the two scourgers, the one on *r.* has a blackened face. Both are hideous.

A leaf cancelled or lost.

19. The Crucifixion. The Virgin on *l.*, John on *r.* The cross is green; above the arms of it two angels hold the sun and moon.

The frame is composed of twelve rectangular panels and four circular medallions (at the corners). Each contains a half-length figure of a prophet bearing a scroll inscribed with his name.

From top on *l.*, Ysaias, Jeremias, Ezechiel, Daniel. *R.*, Ocee, Ioel, Amos, Abdias. *L.*, opposite "Ocee," Ionas, Naum, Micheas, Abacuc. Bottom, Sophonias, Ageus, Zacharias, Malachias.

Full-page initial to Psalter.

20. Initial B on ground of pink and blue. The lower part of the border contains the letters *eatus vir* in a row of blue medallions on pink ground: the upper part has fleurs-de-lis in similar medallions. On *r.* and *l.* are lozenges of pink and blue, with fleurs-de-lis and eagles displayed on gold; outside are squirrel, stork, rabbit, centaur and hawk.

Subjects on gold ground. Above, the Resurrection; Christ steps from the tomb; soldiers sleep at each end.

Below, the Harrowing of Hell. Christ, trampling on a prostrate devil, takes the hand of Adam; Eve, a bishop, and another emerge from gates, beside which is Hell-mouth.

21. f. 41*b*. *Dominus illuminatio.* Full page. In upper border the name *Maria Magdalena* in gold capitals. On *l.* Magdalene kneels, a tree behind her. On *r.* Christ shrinks away; He holds a scroll—*Noli me tangere.*

22. Initial. Title in lower border. Sc. Stefanus. Stephen in blue dalmatic kneels, stoned by two men; above, in a cloud, a gold throne.

23 f. 59*b*. *Dixi custodiam.* Full page. Above, *Sc. Thomas.* Thomas kneeling on *l.* stretches forward to touch the wound in the side of Christ, who stands on *r.*; tree in *c.*; on *l.* Peter with book and other Apostles.

24. Initial. Below, Sc. Laurentius. Laurence on gridiron; tormentor pushes his knees with a fork; Divine Hand above; king seated on *l.*

25. f. 76. Initial. *Quid gloriaris.* Full-page picture perhaps gone. Below, Sc. Bartholomeus. Bartholomew, nude, lies on a board on trestles, and is flayed by three men.

26. f. 77*b*. *Dixit insipiens.* Above, Assentio Domini. The Virgin in *c.* with book points up; groups of Apostles, headed by Peter (on *l.*) and Paul (?) on *r.*; above, the feet of the ascending Christ in a cloud.

27. Initial. Below, Sc. Iohannes. On *r.* a tower; at a window the headless body of John Baptist with bound hands; a mailed warrior with sword gives the head to Salome with dish on *l.*; another woman by her.

28. f. 94*b*. *Salvum me fac.* Full page. Above, Spiritus Domini. The Virgin in *c.* between groups of Apostles headed by Peter and Paul (?), all seated; the Dove descends in *c.* above from cloud.

29. Initial. Below, Sc. Nicholaus. Above on *l.* king seated, pointing down to *r.*; on *r.* Divine Hand in cloud; below, on *r.* Nicholas (he should be an infant) nude in tub, praying; on *l.* a man turns towards a vessel with handle set on a brazier. This probably represents Nicholas speaking immediately after his birth.

30. f. 115*b*. *Exultate.* Full page: no title. Below, the Virgin lies dead on a bed; Peter in *c.* bends to *l.* to bless her; John and other Apostles at her head; Paul and others at her feet. Above, her soul in white in a cloth held by two angels; Christ seated in air, with book, places a crown on her head.

31. Initial. Below, Sc. Nicholaus. In front on *l.* a man (the poor nobleman) sits up in bed; behind him stand his three daughters. On *r.* Nicholas in white puts his arm through the window of a tower, and hands them white balls or purses (their dowries).

32. f. 135*b*. Full page. *Cantate.* Above, Sc. Dominicus. On *l.* Dominic, in black over white attended by a bishop and Dominican friars, drops a book into a fire in *c.*, where one book already is. Divine Hand in cloud above. On *r.* a group of men in pointed caps, beautifully drawn. These represent heretics.

33. Initial. Below, Sc. Martinus. Martin on dappled horse, riding to *l.*; turns to *r.*, and cuts off part of his cloak for a nearly nude beggar on crutches.

On 138*b*, where two-thirds of a page is blank, the ornament is curiously prolonged to fill the space.

34. 139*b*. Full page. *Domine exaudi.* Above, Sc. Franciscus. Francis preaching to the birds. He

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faces *r.* and has the stigmata; a companion sits at his feet, head on hand. On *r.* a tree; by it and on it are birds, stork, spoonbill, owl and others not readily recognizable.

35. Initial. Below, Sc. Petrus. Peter Martyr in black over white, kneels facing *r.* A mailed man behind holding a curious notched sword, and grinning, stabs him in the back.

36. f. 157*b*. Full page. *Dixit Dominus.* Below, Iudicium. At the angles four medallions of angels blowing trumpets. Above, Christ seated in *c.* showing the wounds. On *l.* stand two angels holding the Cross and nails; on *r.* two with lance and crown of thorns.

Below, five people rising from tombs. The central figure is larger than the rest, and has his back turned to the spectator; he supports the lid of his tomb horizontally: a remarkable figure.

37. Initial. Below, Coronatio. The Virgin seated on *l.* crowned by Christ, who sits full face on *r.* with lily-sceptre.

23. PSALTERIUM. Vellum, 9 × 6⅝, ff. 164; 21 lines to a page; cent. xiii (late); in a bold black hand, rather closely written. Modern stamped leather with clasps. Bookplates of Mr. William Morris and Mr. Bennett. Formerly in the possession of a Leeds collector, probably Mr. Bragge; exhibited at Leeds (National Exhibition of Works of Art) in 1868. It was later (?) in the possession of Messrs. Ellis and Scrutton, of 29, New Bond Street, and probably also of Mr. C. Fairfax Murray.

Collation: 1^8-7^8, 8^6, 9^{10}, 10^8-20^8, 21^4. Foliation in pencil incorrect after f. 145.

CONTENTS

(Kalendar wanting.)	
Psalter.	1
Cantica, Paternoster, Credo.	146
Litany.	160 (159)*b*.

The work is pretty evidently North French The absence of the Kalendar deprives us of much help in fixing the locality, and the Litany is not very distinctive. In it we find: *Martyrs*: Nicasius (Nigasius), Lucian, Eustace, Quintin, Gervasius, Protasius, Thomas, Marcellinus, and Peter. *Confessors*: Martial (second), Romanus, Taurinus. Lucian points to Beauvais; Romanus, Martial, and Taurinus rather indicate Normandy. Nigasius must be taken to be the bishop of Rouen (Oct. 11) not the bishop of Rheims (Dec. 14).

The following note by Mr. William Morris is interesting:

"This book has a complete and satisfactory scheme of ornament, which is nowhere departed from, and the colour of which is thoroughly harmonious. Many of the dragon-scrolls end in daintily painted little heads, drawn with much expression and sense of fun; and the hair of them beautifully designed, and drawn very firmly. The figure-work in the eight historiated letters is everywhere quite up to the average of its date, but on the first page in the *Beatus* and the symbols of the Evangelists goes a good deal beyond that. Altogether an admirable specimen of the work of the later thirteenth century."

The "dragon-scrolls" alluded to are a characteristic feature of the book. The lower margin of each page has a horizontal band of colour, usually blue or pink with white pattern on it. At the ends this breaks out into scroll, leaf, or cusped work, and generally ends in a grotesque monster or head. Animals and birds are also often painted on the top of the band.

1. f. 1*a*. *Beatus vir.* Border on three sides. That on *r.* has lozenges of blue with white fleurs-de-lis and two medallions on gold ground containing the eagle of St. John and ox of St. Luke, each with a scroll bearing the Evangelist's name. The angel and lion for SS. Matthew and Mark are in similar medallions in the *l.* angles of the initial B.

Along the lower border are figures. A seated lion, an ape facing him, a man blowing a horn, two hounds, a running stag, and a bird.

The initial has gold ground within, and blue, with delicate white pattern, outside. The letter itself is in pink with interlacings.

It has two subjects. Above, under three red trefoil arches, the central one finished with a pretty finial, David (in *c.*) playing harp; two crowned musicians, with fiddle and dulcimer (?).

Below, David slinging at Goliath, who sinks to the ground; he is in mail, beardless and bareheaded, with pink surcoat. Trees and two dogs on *l.*

2. f. 22. *Dominus illuminatio.* Samuel in red cap anoints the young David, who is seated, with crown and curved staff. Gold ground.

3. f. 36. *Dixi custodiam.* David crowned, kneels and points to his mouth. In the upper *r.* corner the head of Christ. Gold ground, hatched.

4. f. 50*b*. *Dixit insipiens.* The fool, bald, in brownish-red mantle only, with stick, eating a cake. In upper *r.* corner the head of Christ. Gold ground with pattern.

5. f. 63*b*. *Salvum me fac.* Above, Christ, half length, in cloud with orb.

Below, David, nude, crowned in river, praying. Ground as above (No. 4.)

6. f. 80*b*. *Exultate.* David crowned, seated, plays on three bells on *r.* with two hammers. His harp is hung on the horizontal bar of the letter (E). Ground as before.

7. f. 95*b*. *Cantate.* Three clerks in copes (two pink, one gold) sing from book on lectern on *r.* Blue ground with white stars.

8. f. 113. *Dixit dominus.* The Father and Son, each with book, seated on one seat. The Dove descends between them. Gold ground.

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24. PSALTER. Vellum, $5\frac{1}{2} \times 3\frac{5}{8}$, ff. 190; 20 lines to a page; cent. xiii (late). Modern binding: dark green morocco with gold tooling. Bookplates of M. Jean Paradis, Mr. William Morris (1896), and Mr. Bennett; also the stamp (cut) of the Musée Napoléon.

Collation: 1^8 (gap), 2^8, 3^{10}, 4^8, 4^8-6^8, 7^{10} (2 leaves transferred to quire 18), 8^8, 9^{10}, 10^8, 11^{10}, 12^8-17^8, 18^{10}, 19^8-23^8 (wants 7, 8).

CONTENTS

Prayers. Tuam crucem adoramus. Saluator mundi. 1
D.I.C. fili dei uiui qui hodierna die.
Kalendar in red and black. 2
D.I.C. fili dei uiui deprecor. 8
Psalter (first leaf gone; two leaves misbound.) 9
Cantica. 168*b*
Litany. 185

In the Kalendar:

Ap. 22. Transl. S. Dyonisii.
June 8. Transl. S. Audomari in red.
July 12. Silee Apostoli.
Aug. 4. Walburgis.
Sept. 5. Depositio S. Bertini abbatis in red.
9. S. Audomari Ep. in red with Octave.
25. Firmin.
Oct. 1. Remigius, Vedastus, Bavo.
2. Leodegar.
9. Denis in red.
11. Venantius Abb.
21. Inuentio S. Audomari.
Nov. 6. Winnoc.
7. Willebrord.
12. Livinus.

In the Litany: Martial among Apostles.

Martyrs: Quintin, Leger, Quatuor coronati, septem fratres, Polycarp, Thomas, Valentine.
Confessors: Servatius, Audomar, Folquin, Silvinus, Maximus, Amandus, Winnoc, Judoc, Clarus, Bertinus.
Virgins: Austroberta, Radegund, Walburgis, Aldegundis, Benedicta, Justina, Columba.

Evidently from the neighbourhood of S. Omer.

The Kalendar is illustrated with pictures of the occupations of the months. These are usually on the *r.* of the text; all except June and July have an architectural setting, viz., a trefoiled arch supporting roofs and a spire, with pinnacles and flying buttresses. The ground of the picture is gold.

1. *Jan.* A man with two faces at table, eating with one mouth, drinking with the other.
2. *Feb.* A woman holding a candle. (Candlemas is Feb. 2.)
3. *Mar.* Man on ladder pruning tree.
4. *Ap.* Boy, perhaps holding flowers.
5. *May.* Youth with wreath of roses on white horse; hawk on hand.
6. *June.* Circular. Man with bundle of green rods or grass on his back.
7. *July.* Mowing.
8. *Aug.* Reaping.
9. *Sept.* Threshing.
10. *Oct.* Sowing.
11. *Nov.* Kills pig with axe.
12. *Dec.* Tends a flaming oven; bread on a tray in front.

The first leaf of the Psalter is gone.

13. *Dominus illuminatio.* Gold ground. David, a youth, kneels on *l.* Samuel, nimbed, on *r.*, pours oil from a vessel on to his head.

The initial of *Dixi custodiam* is misplaced; see No. 20.

14. *Quid gloriaris.* David seated on *l.*; a devil on *r.*
15. *Dixit insipiens.* David seated on *l.*; on *r.* the fool, bald, with a short cloak, holding club and eating cake.
16. *Salvum me fac.* Above, Christ, half length, with orb.

Below, David, crowned, nude, lies on his back on water.

17. *Exultate.* David seated full face (not, as usual, turning to *r.*) plays with two hammers on five bells hung on a bar above his head.
18. *Cantate.* Three coped clerks singing; book on lectern on *r.*
19. *Dixit dominus.* The Father throned, full face, holding up before Him the crucified Son.
20. *Dixi custodiam* (misplaced). David, crowned, kneels on *l.* pointing to his mouth. A nimbed figure (Nathan?) with book stands on *r.*

The initial of each Psalm spreads out into a partial border of curved bands of blue or pink (or both) with sharp cusps on the outside of the convolution. When foliage is used it is an ivy leaf with two red balls in the angles. The initials often contain human heads, beasts, or birds; these are often skilfully done, *e.g.* one of the Virgin on f. 9.

There are also a large number of grotesques perched on the borders. These are a very amusing and clever series but do not admit (grotesques seldom do) of detailed description.

The work is on the whole rather rough, but is very effective.

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25. PSALTER. Vellum, $7\frac{1}{4} \times 5\frac{7}{8}$, ff. 98 + 2; double columns of 30 lines; cent. xiv (*circa* 1380); in a beautiful hand. Binding of cent. xvii, with the initials N. L. C. (N. Lecamus) in a gold wreath. In the cover: "A moy scripteur de l'uniuersite et not*aire* en châllet (Chatelet [?]) Lecamus, 1562": cf. No. 57. Also "Elizabeth Lecamus." Bookplate of Mr. Bennett.

Collation: 2 flyleaves, 1^6, 2^8-12^8, 13^4.

CONTENTS

Kalendar in red, blue, and gold. 1
Psalterium secundum usum ecclesie parisiensis. 7

Arranged for use in choir, with Invitatoria, Hymns, Antiphons, etc.

At the end is the Litany, very full.

Martyrs: Quintin, Firmin, Arnulph, Lucian, Crispin, Crispinian, Maximus.

Confessors: Marcellus, Gendulph, Louis, Regulus, Honoratus, Maglorius, Exuperius, Evurtius, Audomar, Julian, Anianus, Leobinus, Maturin, Germanus, Samson, Andrea, Felix, Iohannes, Yvo, Amandus.

Virgins: Genovefa, Marina, Oportuna, Fara, Elizabeth, ... Aurea, Prothasia, ... Concordia, Paciencia, Baltildis, Potentiana, Auda, Radegund, Gertrude, Sapiencia.

In the Kalendar, in gold:

Jan. Genovefa, Rigobert, Guillermus.
Mar. Thomae de Aquino.
Ap. Maria Egyptiaca.
22. Invencio corporum dionisii sociorumque eius.
May. Yvo.
28. Germanus, Paris. Ep.
Aug. Inventio S. Stephani sociorumque eius.
Oct. Remigius, Denis.
Nov. 3. Marcellus.
13. Gendulphus.
Dec. 4. Suscepcio reliquiarum.

Besides this, I note, on *Aug.* 11, Suscepcio sancte corone domini, dupl. in blue. *Sept.* 30, Suscepcio reliquiarum in red. These two feasts refer to the Sainte Chapelle.

The only picture in the book is an initial to Ps. 1, on f. 7. It is very small, and represents David seated on a gold chair, under a scarlet canopy; a lily-pot on *r*.

The book is, however, a most beautiful specimen of Parisian art. It has a number of borders of most finished and exquisite ivy-leaf work; many of the small initials spread out into work of the same kind.

The first page of the Psalter has an inner border of solid gold and colour, which is very fine. Notable also are the initials to the Kalendar.

26. PSALTER. Vellum, $9\frac{1}{2} \times 6\frac{1}{2}$, ff. 165; 22 lines to a page; cent. xii, late (near 1200); finely written, probably in Flanders. Binding: modern wooden boards with stamped vellum back, two clasps. The edges of the leaves are decorated with a pattern in lozenges. It contains the bookplates of Henry Gee Barnard (1817), Mr. William Morris, who seems to have acquired it on October 2, 1895, and Richard Bennett. On f. 1 is the seventeenth or eighteenth century inscription, "Monasterii B Marie," followed by an erased word.

Collation: 1^6, 2^4, 3^8, 4^8, 5^8 (+4*), 6^8, 7^8 (+1*), 8^8, 9^8, 10^8 (+2*), 11^{10}, 12^8 (+1*), 13^8 (+7*), 14^8, 15^{10} (+6*: 10 canc.?), 16^8-20^8, $21^?$ (two left).

CONTENTS

Kalendar in black. 1
Four leaves with pictures. 7
Psalter. 11
Cantica. 157
Litany. 161*b*
Canticum Mosis (omitted in its proper place). 164

In the Kalendar I note:

Jan. 3. Genovefe V. Added in cent. xv.
10. Guillermi Ep., xii lect. do.
Commemoracio episcoporum et abbatum ordinis: Collecta. Presta., added in cent. xv.
17. Speusippus, Eleusippus, etc. . . . added in cent. xv. (Of Langres.)
Feb. 1. Brigide V. Added in cent. xv.
5. Aghate V. (note the spelling). do.
Mar. 7. Thome de Aquino C., xii lect. do.
20. Cuthberti Ep. C. do.
Ap. 29. Roberti Abb., xii lect. do. (Of Citeaux.)
Hugonis C., added in cent. xv. (Of Cluny.)
May 8. Petri Ep. C., xii lect., added in cent. xv. (Of Tarentaise.)
11. Mamerti Ep. C., added in cent. xv.
13. Seruatii Ep. C. do.
19. Iuonis C., xii lect. do.

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May 20. Commemoracio personarum regularium ordinis. Coll: *Omnipotens sempiterne deus cui.* Added cent xv.
23. Desiderii Ep. M. Added cent. xv. (Of Langres.)
June. 22. Albani M. Added cent. xv.
Aug. 13. Corone domini, xii lect. do.
20. Bernardi Abb., xii lect., with Octave. Added cent. xv.
25. Ludouici C., xii lect., added cent. xv.
Sept. 17. Lamberti Ep., *M. xii lect.* The italicized words of cent. xv.
18. Commem. fratrum famil. et benefactorum. Coll: *Deus. ve.* Added cent. xv.
19. Sequani Abb., added cent. xv.
Nov. 5. Malachie Ep., xii lect., added cent. xv. (Died at Clairvaux.)
16. Ethmundi Ep., xii lect., added cent. xv.
19. Elizabeth vidue. do.
20. Commem. parentum et fratrum. Coll: *Deus cui*, added cent. xv.

Very few of the entries in the Kalendar, it will be seen, are original.

In the Litany:

Martyrs: Quintin, Nicasius, Julian, Alexander.
Confessors: Amandus, Donatian, Bavo.
Virgins: Walburgis, Columba, Gertrudis, Aldegundis.

My conclusion from the above data is that the book was written in Flanders, and passed into the possession of a Cistercian monastery, probably in the east of France. From the occurrence of pictures of SS. Dominic, Francis, and Clare (?)—the latter with a female suppliant,—I should guess that it was originally written for a lady who was connected with one of the preaching orders, possibly as a Tertiary, or by letters of confraternity.

The writing is very good. Each verse of each Psalm has a small gold initial. Each Psalm has a gold initial on ground of blue and pink with tail carried into the margin.

The pictured decorations are as follows:

I. Twelve pictures in the Kalendar of this form ⌂, on pink or blue grounds with plain gold frames.

Jan. A man sitting, face *r.*, on stone seat with one foot raised, drinking. Outside the picture on *l.* is a barrel on a stand.
Feb. Draped female with long hair, holding a taper (in allusion to Candlemas, Feb. 2).
Mar. A man cutting at a tree which extends above the picture.
Ap. Youth in long robe holding two conventional branches.
May. Youth holding hawk on *r.* hand and red hawk's hood in *l.*
June. Man carrying three beams (?) bound together on his shoulder.
July. Man mowing.
Aug. Man reaping.
Sept. Man sowing from bucket hung round his neck.
Oct. Man with basket cutting cluster of grapes from vine, which extends above the picture.
Nov. Man with stick under (oak) tree, extending above the picture; two hogs feeding below it.
Dec. Man about to kill hog with back of axe.

II. Three full-page pictures on gold grounds. Frames of blue and red, or gray and red, etc., with circular gold corners.

1. Annunciation. Two figures standing. Gabriel on *l.*
2. Nativity. The Virgin sitting up in bed (head to *l.*). The swaddled Child in her lap. Joseph, in peaked red hat, sits sleeping on *r.*, leaning on his stick. Behind in *c.*, manger with ox and ass seen over it. Curtains, looped aside, above.
3. Christ seated, in (red) mandorla, on the (red) rainbow; blessing and holding the globe divided into three parts. In the spandrels the four Evangelistic beasts.

III. Illustrations to the Nocturnes, consisting either of a full-page picture or an initial or both.

1. *Beatus vir.* Full-page B in blue on gold ground. Christ stands full face, showing His wounds. Below His feet a row of male and female heads; on *r.* and *l.* two nude suppliant figures.
2. *Dominus illuminatio.* Full page. Christ stands in the tomb, holding a banner in His *r.* hand, and supporting the lid of the tomb in His *l.* In front, under a trefoil arch, two guards in mail with blue and red helmets and shields, sit sleeping back to back.
   Initial. Seated, nimbed, beardless figure with blank scroll.
3. *Dixi custodiam.* Christ fully draped, with banner, takes the hand of Adam, who stands with a group of others in Hell-mouth. Battlemented walls below and above: the battlements are red.
   Initial as above; the seated figure looks to *l.*
4. *Quid gloriaris.* Initial, like the last: colour of draperies diversified.
5. *Dixit insipiens.* Initial similar. Bearded figure with scroll, looking to *r.*
4. *Saluum me fac.* Full page. *Noli me tangere.* Mary Magdalene kneels on one knee on *l.*, under tree; Christ stands on *r.* with book, pointing up.
   Initial. Seated beardless figure, nimbed, with scroll.
5. *Exultate.* Full page. On *l.* an Apostle standing. In *c.* Thomas, beardless, kneels on one knee, with book, and touches with his *r.* hand the wound in the side of Christ, who stands with raised arm, in a brown mantle, on *r.*
   Initial like that of *Quid gloriaris.*
6. *Cantate.* Initial similar. The figure bends to *r.*
   Full page. On *l.* Dominic, with book, in black over white; on *r.* Francis, in pale gray robe, showing the *stigmata* in hands, feet, and side.
7. *Exaudi domine.* Initial resembling the last.
8. *Dixit dominus.* Initial. The figure looks to *l.*
   Full page. On *l.*, by a building, a woman kneels, facing *r.*, in brownish-red robe over white. On *r.* stands S. Clara (?) in white wimple and blue mantle, over green-gray habit, with rope at waist, holding a book, and with *r.* hand raised.

The drawing of these pictures is bold and rather rough; the composition distinguished by simplicity. In 3 and 8 the buildings represented are made to

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overhang the figures below them in an awkward way.

There are various changes of hand, and some insertions and notes by the hand that has made additions to the Kalendar. At the bottom of f. 111*b* is a Flemish note, "keert om*me*" (turn over); on the lower margins of a great many pages, a hand of cent. xvii (?) has written prayers in Latin, which have been carefully erased.

27. PSALTER. Vellum, $6\frac{3}{8} \times 4\frac{1}{2}$, ff. 300+2; 19 lines to a page; cent. xiii (late); finely written. Old stamped leather binding; square stamp of a stag, forming border, the others of dragon (?) and fleurs-de-lis are arranged in three vertical bands within the border. Rebound at the Doves Bindery, 1894. Belonged to Mr. W. Morris. Bookplate of Mr. Bennett.

Collation: 1 flyleaf, 1^8, 2^4, 3^{10}-30^{10}, 31^6, 1 flyleaf.

CONTENTS

Kalendar in red and black. 3
Paschal table. 9
Four full-page pictures: facing each of the first three is a page of French verse, beginning:

Vrais deus qui toi designas en la uirgene aumbrer
Por gabriel uolsistes le message mandeir 9*b*

Psalter. 13
Cantica and Litany. 180
Cursus in honore b. Marie V. (Hours of the Virgin). 188
Office of the Dead. 262*b*
Poem to the Virgin. 286*b*

Aue porta paradysi, lignum uite quod amisi

Ending imperfectly:

Aue mater aue filî qui gaudetis in cubili
Cordi uestri cum sanctorum turba multa filiorum.

In the Kalendar:

Mar. 10. Translatio Viti M.
Ap. Ursmar Ep.
May 13. Seruatii Ep. C. in red.
20. Bernulfi C.
June 7. Transl. S. Seruatii.
July 8. Kilian.
10. Amelberga.
20. Josephi discipuli domini.
Aug. 12. Gaugeric.
Sept. 3. Remacli Ep. C. in red.
16. Lambert in red.
25. Firmin.
Oct. Severin, Amandus.
Nov. 3. Hubert in red.
7. Willebrordi.
24. Trudonis.

In the Litany:

Apostles: Titus, Timotheus.
Martyrs: Lambert, Theodard, Gereon, Vitalis, Valerian, Herasmus, Agapitus, Eugenius.
Confessors: Remaclus, Hubert, Severin, Seruatius, Trudo, Vedastus, Amandus, Gondulf, Monulf.
Virgins: Odilia, Gertrude, Affra, Sotheris, Scholastica, Glodesindis, Aldegundis.

Theodard is of Maestricht, Monulf of Utrecht, Trudo of S. Trond.

In the Litany is this suffrage: Ut clerum et plebem S. Marie S. Petri Sanctique Lamberti conseruare digneris—which seems to indicate a parish or parishes, not a monastery; whether at Liège (which would otherwise suit well enough) is not absolutely certain to my mind.

On the flyleaves are some library stamps. One which occurs again on the last page is of a shield bearing a serpent surmounted by a cardinal's hat, the device of Colbert. Another is a small round stamp of a fleur-de-lis. The third is indecipherable.

The Kalendar has twenty-four miniatures, two in the *r.* margin of each page. The pictures are irregular hexagons, the two vertical sides being longer than the rest. On each side is described a semi-circle of colour alternately red and blue, with gold pattern. The grounds of the pictures are gold.

1. *Jan.* Seated, face *r.*, holding bowl and poking a fire with a fork. Behind him hangs a white bag-shaped object.
2. Aquarius pours water out of a long vessel.
3. *Feb.* Pruning trees.
4. Pisces.
5. *Mar.* Works with mattock.
6. Aries.
7. *Ap.* Youth holds flower.
8. Taurus.
9. *May.* Youth rides to *r.* on white horse, hawk on hand.
10. Gemini. Lower half of bodies covered with red drapery.
11. *June.* Picking roses; basket on *l.*
12. Cancer. Crayfish.
13. *July.* Mowing.
14. Leo.
15. *Aug.* Reaping.
16. Virgo with two palms (?).
17. *Sept.* Treading grapes; holds bowl and stick.
18. Woman holds scales. Libra.
19. *Oct.* Sowing.
20. Scorpius. Two-legged lizard; a red spot on his back.
21. *Nov.* Hooded; beats an oak.
22. Sagittarius. Centaur with targe and club.
23. *Dec.* Killing ox with back of axe.
24. Capricorn, half goat, half horn.

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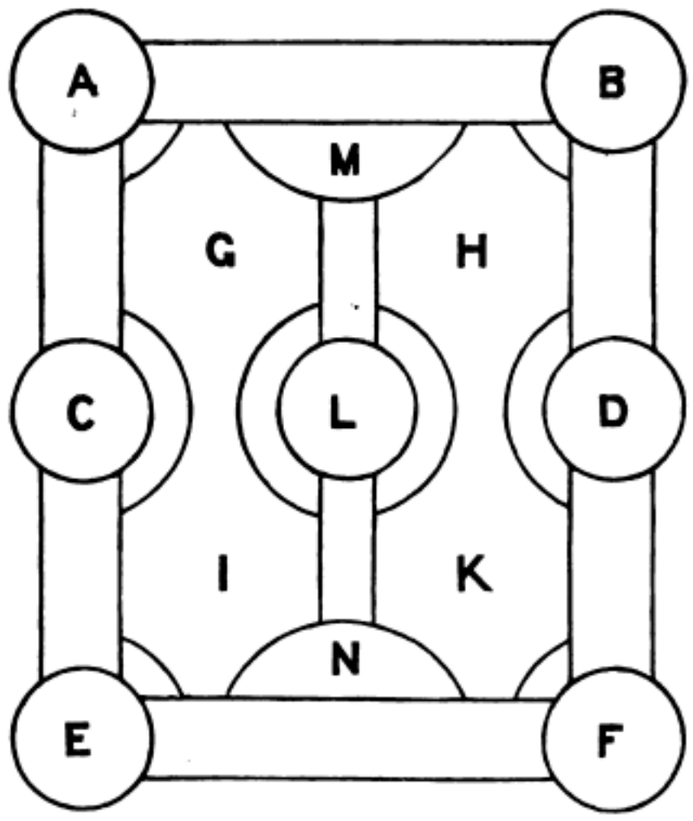
Next following are four full-page paintings of this plan:



A-K have subjects on gold grounds.
L single figure on coloured ground.
M N grotesques on coloured grounds.

The rectangular part of the external frame is gold, the inner frame blue or red with gold pattern, the frames of the subjects red or blue.

The medallions A-F represent scenes in the lives of the Saints. The four-sided subjects, G-K, scenes in the life of Christ.

25. A. The Virgin, crowned. From her bosom proceed two branches ending in four and three discs respectively; each of these contains a letter. On *l.*, S. A. L. I. On *r.*, G. I. A. These should stand for the seven gifts of the spirit, I think.

On *l.* a tree; on *r.* a worshipper.

B. Katherine, crowned, her hands bound to a column, facing *r.* Spiked wheel in *c.* falling to pieces; fire above, heads below. A man falling back on *r.*

C. Tower on *l.* Man holding glove in *c.*; fire falls on him. On *r.* Agnes, seated, caressing a lamb. But for the presence of the lamb I should take these figures to be Barbara and her father Dioscorus.

D. Agatha in *c.*; her hands bound to a transverse beam above. Two executioners cut off her breasts.

E. Ursula, crowned, with banner; shelters six virgins under her cloak.

F. Margaret with joined hands rises from the back of a dragon.

G. Jesse in bed. From him rises a tree with three birds (? doves); in *c.* the Virgin; over her nimbus the head of Christ.

H. The Annunciation. Gabriel on *l.*

I. The Visitation. Elizabeth on *r.*

K. The Nativity. Virgin in bed (head to *l.*). Manger with Child, ox, and ass, in *c.* Joseph seated on *r.*

L. Angel playing fiddle.

26. A. Martin riding on white horse to *l.* divides his cloak, lined with vair, with his sword. Beggar on *r.*

B. Bishop lying on the ground holding keys. In air an eagle and the sun. This is Servatius of Maestricht sheltered by an eagle while sleeping in the sun.

C. On *l.* a sleeping man. Three maids, standing, face *r.* In *c.* a pink tower; on *r.* Nicholas as bishop puts his hand through a hole in it. He holds a purse (?) and is giving them money.

D. On *l.* seated under a tower with a creeper on it, Giles, caressing a stag; an arrow in his thigh. Arches on *r.*

E. Leonard, in chasuble, with crosier, holds a chain with a fetter at each end. On *l.* kneels a man with a manacle on one wrist, and another hanging by a chain. On *r.* a woman kneels, holding a spiral object.

F. On *l.*, in a tower, behind a grating, stands a bishop. In *c.* Christ, facing *r.*, hands him bread (?). On *l.* an angel. Possibly S. Britius, but the deliverer should be S. Peter in that case.

G. Two shepherds with bagpipe and crook. Angel in air with blank scroll.

H. Adoration of the Magi. Virgin, crowned, and Child on *r.*

I. Herod on *l.* Soldier with raised sword and swaddled child. Woman on *r.* struggling.

K. Flight into Egypt. Joseph leads the ass to *r.*

L. Seated man playing a pipe.

27. A. Laurence on the gridiron. Scribe on *l.* with tablet (?); executioner with fork.

B. Four mailed knights (one outside the medallion) attack Thomas of Canterbury in mitre and chasuble; the altar on *r.* with chalice. Edward Grim stretches out his arm.

C. Stephen stoned by one man; two spectators on *r.*; the Divine Hand above.

D. George on white horse; he is in mail, with white shield bearing a red cross; on his lance a pennon with a small black cross.

E. Christopher standing in the river; the Child on his shoulders.

F. Two nimbed clerics (monks?) in black over white and brown over white; the head of one is wounded; a man with raised sword; tree on *r.* These may be the two Ewalds.

G. The Presentation. Virgin and maid (with candle) on *l.*; the Child on tall altar in *c.*; Symeon, nimbed, on *r.*

H. The Baptism. Angel on *l.* with tunic; Dove over Christ's head; the water in a heap about His body.

I. Christ as a boy, seated on *l.*, the Virgin behind Him; a group of Jews in peaked caps sit on *r.* (Christ and the Doctors.)

K. The Marriage at Cana. Christ at table, full face, between the bridegroom (John the Evangelist, according to the legend; he is nimbed) and the bride; a servant in front.

L. Man with hawk on hand.

28. A. Man beheads John Baptist, who leans out of a tower on *r.*; Salome on *l.* with dish.

B. John Evangelist in a caldron over a brick furnace; man on *l.* pours oil on his head from a ladle; one on *r.* with bellows.

C. Peter crucified head downwards; two men bind his feet.

D. Paul beheaded; Nero sits on *l.*

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E. Bartholomew on a table; three men flay his arms and legs.

F. Andrew bound to a horizontal cross by one man.

G. The Temptation. Christ stands on a church roof (the Temple); a black devil faces him.

H. Christ on the ass, followed by two Apostles; a man in a tree in *c.*; gate on *r.*, and two people spreading robes.

I. The Last Supper. Christ, full face, at table with John in His bosom; two Apostles on *l.*, one on *r.*; Judas kneels in front, holding a fish.

K. Christ kneels and washes Peter's feet; another Apostle stands by.

L. Angel, full face, with psaltery.

29. *Beatus vir.* Full border; the *r.* band an architectural composition with three scenes under canopies.

At top: the Fall. The serpent is human-headed.

Below: Christ with blank scroll; Adam and Eve behind trees on *r.* (the Conviction).

At bottom: the Expulsion. The angel, with sword, over a gate from which issue Adam and Eve in yellow tunics.

Initial: Toil. Eve sits on *l.* with distaff and swaddled child; Adam on *r.* digs.

Each Psalm has a figured initial. The commonest subject is a half-length nimbed beardless figure in pink or blue, full face, with joined hands. Occasionally we have a kneeling figure of David, or a half-length of an Apostle, or Christ with blank scrolls. It is not practicable to catalogue all of these. There are occasional grotesques; large blue storks, or monsters, in the margins.

The following initials have well-marked subjects.

30. f. 37*b*. *Judica me.* Franciscan with book.

31. f. 38. *Dominus illuminatio.* Man in blue on *l.*; David points to his eye and faces *l.*; head of Christ on *r.*

In margin, man throws a stone at an owl. Hunting scene above.

32. 41*b*. *In te domine.* Man adoring Christ.

33. 47*b*. *Judica domine.* Franciscan nun with palm and book.

34. 54*b*. *Dixi custodiam.* King (Saul?) seated on *l.* A woman (Michal?) lower down in front. Beyond the king a mailed warrior (Abner?) lays his hand on the shoulder of a youth (David?), crowned, in blue tunic, with stick, and cloak hung on it, over his shoulder. This may represent David after the slaying of Goliath.

Below, in the border, three medallions: David with sling; Goliath in mail with sword and yellow shield bearing a black eagle; three youths (? David's brethren).

35. 59*b*. *Judica me.* Apostle with palm and book.

36. 69*b*. *Quid gloriaris.* Bearded saint with blank scroll watches two men struggling on the ground; the prostrate one runs his enemy through and is stabbed in the eye. On *r.* a black devil with pipe and tabor.

In border, a cock, a grotesque monster, and a man with sword, headless, holding his own head.

37. 70. *Dixit insipiens.* Christ seated on *r.*, stones at His feet; a black devil on *l.* (The First Temptation.)

In the border, the scene of Solomon's *legendary* judgement. On *r.* the shrouded corpse of a father; then the two elder sons shooting at it. On *l.* Solomon and the youngest son, who refuses to shoot, and thereby gains the inheritance.

38. 81*b*. *Jubilate deo.* Monk in brown with crosier and book.

39. 85*b*. *Salvum me fac.* Above, Christ with orb, half length. Below, Jonah in the water, praying; man in boat on *r.*

Monkeys in the border.

40. 105. *Exultate.* In front, Lazarus in shroud in a marble tomb, beginning to sit up; Christ takes his hand; on *l.* Jews holding their noses; on *r.* Mary and Martha.

In border three medallions: on *l.* Joab in mail, on horse, with long lance; in *c.* Absalom hangs by his hair, about to be pierced by Joab; on *r.* his white horse runs away.

41. 123. *Cantate.* On *r.* priest at altar elevating the Host; above, an angel with blank scroll; on *l.* a king, a man, and a woman kneel.

In border, two men with swords and targes fight.

42. 125. *Domine exaudi.* The Agony. Christ kneels; on *r.* the face of God. Below, in front, three Apostles sleep.

43. 141*b*. *Dixit dominus.* The Coronation of the Virgin. She sits on *l.*; the Son crowned, with orb and tall cross rising from it, on *r.*

In border, five angels with musical instruments. This and the opposite page have been rubbed or scraped.

44. 148*b*. *In quo corriget.* Fool with club and cake; black nimbus.

45. 161*b*. *In convertendo.* Abbot in black with crosier and book.

46. 180. (*Cantica.*) *Confitebor.* Incredulity of Thomas, who kneels on *l.* and touches Christ's side.

In the border: on *l.*, *Noli me tangere.* Christ has tall cross. On *r.*; gate on *l.* Christ meets the two disciples going to Emmaus.

47. 198. *Matins of the Virgin.* She lies dying in a bed, head to *l.*; Peter with asperge, and two groups of Apostles; another sits in front; above, in cloud, Christ holds her soul.

In border, on *l.*, man walks away with tiger's cub in his robe; in *c.* the tigress looks at a round mirror, believing it to be her cub; on *r.* the man holds the cub and seems to have placed the mirror in position.

48. 213. *Lauds.* The Betrayal. Peter on *l.*; soldiers on *r.* and *l.*

Below, on *l.*, Judas, with bag, leads two soldiers to *l.*; on *r.* Judas nimbed, two Jews, one gives him a bag.

49. 222. *Prime.* Christ blindfold; two men on *l.*; Caiaphas seated on *r.*

In border: on *r.* a fold of sheep; a wolf outside bites his paw (in anger at having trod on a stick and made a noise); on *l.* a man with raised club and another following him out of a gate; they are about to kill the wolf.

50. 230*b*. *Tierce.* The Scourging. Christ bound to column in *c.*

51. 234*b*. *Sext.* In *c.* Christ bears the cross; the Virgin supports it on *l.*; another woman follows; a man strikes Christ; on *r.* a man with hammer.

52. 238. *None.* Christ on the Cross. Virgin on *l.*; John on *r.*

In border fox runs off with cock, woman with distaff pursues.

53. 242. *Vespers.* The Deposition. The Virgin on

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l. kisses the hand of Christ; John with book on *r.*; three men, one supports the body, two detach the *l.* arm and the feet.

54. 248*b*. *Compline.* The angel seated on the tomb. The Maries on *r.* in a trefoil arch below, the mailed warriors asleep.

In border: two boys playing a game; a boy with a monkey.

55. 252*b*. *Office of the Dead.* Priest at altar on *r.* elevating the Host; on *l.* the bier and candles; mourners in front of it and behind it; on *l.* a surpliced clerk tolls a bell.

In border: a mermaid; a man cutting a tree.

56. 286*b*. *Ave porta.* On *l.* Theophilus kneels, above him a lamp hangs; in *c.* an altar; on *r.* the Virgin holding the bond whereby Theophilus had sold his soul, and which she had regained from the devil.

In border: *a.* The Virgin holds the prostrate devil by a rope round his neck, and takes the bond from him.

b. A crowd of black devils beating one of their number.

28. PSALTER. Vellum, $5\frac{3}{4} \times 3\frac{3}{4}$, ff. 24 + 205 + 29; 18 lines to a page; cent. xiii (*circa* 1290) and xv; in a fine small hand. Binding of cent. xix (early), red morocco with gold tooling; lined with blue silk on which a pattern of leaves in gold leaf is stuck. The fore edges have an original decoration of gold lozenges containing gold fleurs-de-lis on blue ground. Belonged to Mr. William Morris and to Mr. Richard Bennett. At the bottom of f. 1 is "Ex libris domini P. Vander Camee" (?) (xvii).

Collation: Kal. ^{6}, Pict. ^{10}, Pict. ^{8}, 1^{10}-9^{10}, 10^{12} (1 canc.), 11^{10}-20^{10}, 21^{4} | 22^{8}-24^{8}, 25 (five left).

CONTENTS

Kalendar in red and black	1
Seventeen leaves of pictures, and frontispiece to Psalter	13
Psalter.	31
Cantica.	184
Litany.	201*b*
Addition of Cent. xv.:	
Hours of the Virgin, with rubrics in Flemish.	1
Vigils of the dead.	15

In the Kalendar:

Jan. 30. Aldegundis V.
Feb. 6. Vedastus and Amandus.
Mar. 17. Gertrudis.
Ap. 1. Walericus Abb.
30. Herenbertus Ep.
Aug. 4. Walburgis V.
The Assumption added later.
17. Livinus M.
31. Agilis Abb. (of Rebais).
Sept. 3. Remaclus C.
9. Audomari Ep.
17. Lamberti Ep.
25. Firmini Ep. C.
Oct. 1. Remigii Germani Bauonis in red.
19. Amati Ep. (Patron of Douai).
21. Undecim milium virginum in red.
23. Severini Ep. C.
Nov. 3. Valentini M.
6. Winnoci Abb. (of Wormhout in Flanders).
27. Maximi Ep. in red (of Riez).
Dec. 9. Cyrici Ep. C.

In the Litany:

Martyr: Leodegar.
Confessors: Silvinus, Bavo, Amandus, Audomar, Bertin, Winnocus, Vedastus. Silvinus is of Auchy in Artois.
Virgins: Gertrude, Aldegundis, Christina, Elizabeth.

These saints show a Flemish origin in the main, but nothing very definite.

On f. 204*b* is the Collect for St. Katherine, and on 205*b* is a short formula of Confession (in another thirteenth-century hand), in which the suppliant appears as *ego peccatrix.* On this Mr. Cockerell bases a very probable conjecture that the owner of the book was a lady named Katherine.

The pictures are exceedingly good. They recall (as many Flemish books of the period do) the English style. There is probably more delicacy about them than would be found in English work if not absolutely of the first class.

They consist of a series of small pictures of the occupations of the months, in the Kalendar; a series of full-page pictures of the Life of Christ; and a full-page initial to the Psalter.

The Kalendar pictures are in gold frames of this form ⌂, with balls at the three upper angles. The grounds are alternately blue and pink.

1. *Jan.* Holds his boot in his hand and warms his foot at the fire. The foot has been drawn twice.
2. *Feb.* Nimbed woman with candle (Candlemas is Feb. 2); altar on *r.*
3. *Mar.* Pruning tree; in close white cap.
4. *Ap.* Youth in long robe, holds a flower in each hand.
5. *May.* Youth rides to *r.*; hawk on hand.
6. *June.* Mows.
7. *July.* Reaps.
8. *Aug.* Sows.
9. *Sept.* Carries faggots on back.
10. *Oct.* Plucks grapes.
11. *Nov.* Beats oak for pigs.
12. *Dec.* Puts bread into oven.

The full-page pictures which follow are on grounds of burnished gold. The burnished gold is used for

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the nimbi and for draperies. The scenes are placed under two more trefoil arches, or single cusped arches. Above there are roofs, ranges of windows, and peaked towers in blue and red. The frames consist of a broad band of colour with patterns, a narrow band of gold, and outside this again a narrow band of pale colour.

Each picture is on a separate leaf, the recto being blank.

13. The Annunciation. Both figures stand, the angel on *l.*, with blank scroll; lily-pot in *c.*; chair on *r.*

14. The Visitation. Mary and Elizabeth embrace; trees on *r.* and *l.*

15. The Nativity. The Virgin reclines (head to *l.*); Joseph, with peaked hat and stick, sits on *r.*; the Child leans over the manger and takes an apple (?) from the Virgin's hand; heads of ox and ass seen to *r.*; curtain on pole on *l.*

16. Shepherd, horn round neck, and boy on *l.*; tree and dog in *c.*; two shepherds, with bagpipe and horn, on *r.*; sheep in front; angel flies down with blank scroll.

17. The three kings on *l.* with vessels, one kneels; the Virgin and Child throned on *r.*

18. Maid on *l.*, with candle and basket of doves; the Virgin supports the Child on a narrow altar in *c.*; Symeon (nimbed), on *r.*, takes His hands.

19. Flight into Egypt. The Child holds a gold apple; Joseph, with cloak on stick, leading the ass to *r.*, turns round; tree on *l.*

20. Herod throned on *l.*, with raised hand; a devil's head at his ear. Two soldiers, one stands on headless body of child, and holds the head; one struggles with a mother. They are in mail, with casques.

21. The Betrayal. On *l.* Peter with sword and scabbard; Malchus kneeling; Christ, whom Judas kisses, turns to Malchus; soldiers on *r.* lay hands on Him; one holds up wooden lantern.

22. Christ, with arms bound round a slender column, scourged by two men.

23. Christ on the Cross (green, with blank title). Sun and moon in sky; Virgin on *l.*, John on *r.*; the legs of Christ are crossed, and His feet rest on a bracket.

24. The Deposition. A man, on *l.*, and the Virgin support the body; another, kneeling on *r.*, detaches the feet; John stands on *r.*; sun and moon (with face) in the sky.

25. Christ laid in the tomb (which is blue and red, and pierced by a trefoil arch) by three men. The one in front pours ointment upon the body. The Virgin and John (here bearded) stand behind.

26. Christ, holding a slender cross, steps out of the tomb. A small angel, with censer, stands on the foot of the tomb. In front three mailed men sleep.

27. An angel, seated on the tomb, raises his *r.* hand, and handles the shroud with his *l.* On *r.*, behind the tomb, stand the three women with caskets.

28. The Ascension. On *l.* stand the Virgin and a group of five or six Apostles; on *r.* Peter and four Apostles; above, in *c.*, two small angels hold a white cloth, supporting the feet of Christ, which are disappearing into a cloud.

29. The Descent of the Holy Ghost. The dove emerges from a red and blue cloud; below, a group of seated figures, with the Virgin between Peter and John in *c.*

30. *Beatus vir.* A full-page letter B, composed of rich interlaced work, mainly blue, vermilion and pink. In the upper part of it is David, crowned, on a throne with cusped back, playing a harp. Below, David slinging at Goliath, whose *l.* leg is raised as if to kick him. He wears mail, a casque, red and gold shield, and lance with white pennon.

David's head is damaged in both pictures.

Each Psalm has a pretty decorative initial, and the greater divisions of the Psalter have large decorative initials of very fine execution, but there are no more figure subjects.

The late addition at the end have some ordinary borders and initials.

29. PSALTER. Vellum, $6\frac{1}{4} \times 4\frac{3}{8}$, ff. 168 + 3; 19 lines to a page; cent. xiv (early); finely written. Bookplates of Mr. William Morris and Mr. Bennett. Binding: stamped leather of cent. xvi rebacked; lined with a leaf of a thirteenth-century MS. of the Organon; two clasps.

Collation: 1 flyleaf, 1^{12}, 14^{12}, 2 flyleaves.

CONTENTS

Psalter. 1
Cantica and Litany. Ending in the first collect. 149
Retributor omnium.

In the Litany:
Martyrs: Quintin, Leger, Julian.
Confessors: Severinus, Remigius, Amandus, Maximus, Folquinus, Winnoc, Judoc, Bavo.
Virgins: Columba, Jenovefa, Brigida.

Folquin was Bishop of Terouanne; Winnoc, Abbot of Wormhout. These saints and the style of the book indicate Flanders as its source.

Every Psalm has a figured initial, representing usually a man or woman in prayer. In this the book resembles No. 27. Few of these figures are identifiable. Besides this, there are large historiated initials to the divisions of the Psalter, and a fair number of grotesques in the upper and lower margins. The borders are partial, and consist of curving bands of pink and blue, springing from patches of gold at the angles of the text. There are line-fillings consisting of dragons or bands of ornament.

On f. 75 is a shield in the lower margin: checky or lozengy of *asure* and *argent*, with a chief *argent*, 3 martlets *gules*.

The decorative work is fairly good, but the figure drawing is very rough and unskilful. I get the impression from the whole, that the book is a copy of a very good original.

1. *Beatus vir.* Initial. David on a red seat, crowned,

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harping. Gold ground. On *r.* an architectural border containing three figures of saints, one above another, on gold ground. 1. At top, Christopher with staff, in water, the Child on his shoulders. 2. Katherine, crowned, holding sword and small wheel. 3. Agnes (?) with palm and club (?); a lamb at her feet.

Below the text, dogs pursuing a deer.

2. Ps. 2. Initial. A saint, in blue over white, being beheaded.

3. f. 8*b*. *In domino confido.* Initial. A nimbed bishop in chasuble.

4. f. 13*b*. Lower margin. Olybrius on horseback, facing *r.*; hawk on hand.

f. 14*a*. Lower margin. Margaret, with palm, standing among sheep.

5. f. 14*b*. Lower margin. Man with club.
f. 15*a*. " " Margaret, as before.
6. f. 15*b*. " " Man with club.
f. 16*a*. " " Olybrius throned; man with club.
7. f. 17*b*. " " Man with club leading Margaret.
f. 18*a*. " " Olybrius as before.
8. f. 18*b*. " " " "
f. 19*a*. Man thrusts Margaret into door of tower.

9. f. 20*b*, 21*a*. Similar to No. 7.

10. f. 22*b*. *Dominus illuminatio.* Initial. Christ, with book, touches the forehead of a youth in black on *l.* with staff, and hat slung on his back.

In the border, two saints in an architectural canopy. At top, a virgin with palm; below, Barbara, with palm and tower.

11. f. 37. *Dixi custodiam.* Almost full-page initial. Above, the Flight into Egypt; Joseph leading the ass to *r.*; sun and moon above.

On *r.*, under a canopy, a virgin with palm.

Below, two shepherds with dog and sheep; on *r.*, under canopy, an angel with blank scroll; dog, cock, and rabbits in the lower margin.

12. f. 50. *Quid gloriaris.* Initial. Massacre of the Innocents. Herod, throned high up on *l.*; three soldiers mangling children; two mothers struggling.

In canopy on *r.* above, the Virgin with palm holding the hand of the Child in white. Below, a kneeling mother.

13. f. 51. *Dixit insipiens.* Large initial. Above, Christ on *l.* on a church roof, with tower and weathercock. On *r.*, on the ground a red devil with four white wings, facing *l.*

Below, Christ seated on grass slope on *l.* on which lie round objects (? cakes or stones). The devil, as before, stands on *r.*

In canopy on *r.* above, George in mail, with surcoat and shield, bearing *arg.* a cross *gules* between four crosslets of the second; spear with pennon of the same.

Below, a prophet with scroll pointing to *l.*

f. 52*b*. Lower margin, knight on horseback, with shield and surcoat, bearing *arg.* a cross engrailed *sable*; a dragon on the opposite page.

14. f. 64*b*. *Salvum me fac.* Above, Christ, half-length with orb; below, in *c.*, a nude man (? Jonah), with a thick black line about his outline, in water, praying; on *r.* and *l.* towers of stone, battlemented, on each of which is a crowd of people; perhaps meant for Nineveh.

In the margin a nimbed man with scroll.

15. f. 81*b*. *Exultate.* David sits playing with two hammers on bells hung on *r.*

In lower margin, a man stabbing another; in upper margin a hunting scene; another of a wild boar on the opposite page.

On 86*b*, 87*a* are a youth with a wreath and a woman with a fiddle; other grotesques also occur.

16. f. 97*b*. *Cantate.* Large initial. Above, a nimbed priest in chasuble, before an altar on *r.*, on which is a chalice; on *l.* a beast, probably a wolf.

Below, a crowned king and queen kneel, facing.

Prophet in the margin with scroll.

17. f. 100. *Domine exaudi.* Large initial. The Agony. Above, Christ, in dark robe, kneeling face to *r.*; an angel's head on *r.*

Below, the three Apostles sleeping.

On f. 114*a* is a woman grotesque with scroll, *salus aies.*

18. f. 114*b*. *Dixit dominus.* Large initial. Above, the Virgin seated, crowned, on *l.*; the Son with orb, seated on *r.*, touches her crown.

Below, the Father, full face, beardless, throned, supports the crucified Son before Him, over whose head is the Dove.

In canopy on *l.* above, a kneeling man holding a flower. Below, a praying woman.

19. f. 149. *Confitebor.* Initial. *Noli me tangere.* Magdalene kneels on *l.*; Christ with tall green cross stands on *r.*; tree on *l.*

On f. 158, in the margin, is Barbara with palm and tower.

On the lower margins of the next pages are two knights tilting.

On f. 164, in the margin, Agnes with palm and lamb.

30. PSALTERIUM. Vellum, $6\frac{1}{2} \times 4\frac{1}{2}$, ff. 187; 20 lines to a page; cent. xiii; well written. Binding: modern brown morocco. Bookplate of Mr. Bennett. At the end a foreign name—Jacobus R . . . R$^{a}_{o}$linck . . .—smeared and illegible.

Collation: 1^{6}, 2^{8} (+2), 3^{8}-9^{8}, 10^{4}, 11^{8}-24^{8} (wants 8).

CONTENTS

Kalendar in red and black.	1
Psalter.	7
Cantica and Litany.	131
Cursus (Officium) beate Uirginis.	145*b*
Office of the Dead.	165*b*

In the Kalendar:

Jan. 29. Valerii Ep. Treuerens.
Feb. 13. Castoris C.
Mar. 3. Austeri M.
31. Cornelie V.
Ap. 2. Nicetii Ep. M.
May. Servatius. Corona.

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July. Kilian.
Sept. Remaclus.
4. Saluanus M.
6. Donatinus M.
7. Regina V.
28. Wen(c)ezlai M.
Oct. 3. Duorum ewaldorum.
10. Gereonis et Victoris.
11. Transl. Augustini.
13. Lupentii presb.
15. Sanctorum Maurorum.
21. ix milium uirginum rubricated.
23. Seuerini Ep. rubricated.
Nov. 3. Hubert.
4. Modesta.
5. Letus C.
7. Willebrord.
13. Cunibert Ep. C.
16. Othmar.
17. Florinus Ep.
19. Elizabet.
20. Maxima V.
Dec. 1. Candida.
10. Habundus M.
23. Victoria V.

In the Litany:

Martyrs: Gereon, Victor, Crispin Crispinian, Lambert.

Confessors: Severinus, Servatius, Cunibert, Vedastus, Amandus, Paulinus, Heribert.

Virgins: Brigida, Gertrudis, Affra, Walburgis, Corona, Ursula.

All this points to Cologne.

The Kalendar is thus arranged: Every page has two gold arches with three green turrets topped with red. The *l.* arch contains the Kalendar. The *r.* arch has, on a blue ground with gold stars, a full-length figure of an Apostle. He stands on an arch of gold under which, on a blue, red, or purple, ground, is the Zodiacal sign. The name of the Apostle is written in red in the tympanum of the arch, on a plain ground. They all hold books.

1. *Jan. S. Petrus Apostolus* with book; on dark red over white, as are all the rest.
2. Aquarius in gold, emptying out a flagon to *l.*
3. *Feb. S. Paulus* with sword.
4. Pisces.
5. *Mar. S. Andreas.*
6. Aries.
7. *Ap. S. Iacobus maior.*
8. Taurus.
9. *May. S. Johannes.*
10. Gemini embracing.
11. *June. S. Jacobus minor.*
12. Cancer. A crayfish.
13. *July. S. Bartolomeus.*
14. Leo.
15. *Aug. S. Matheus.*
16. Virgo. With flowers.
17. *Sept. S. Judas.*
18. Libra.
19. *Oct. S. Symeon.*
20. Scorpius. A white dragon.
21. *Nov. S. Philippus.*
22. Sagittarius. A man shooting.
23. *Dec. S. Mathias.*
24. Capricorn. Goat, tree on *l.*

24. Initial. *Beatus vir.* Gold ground. Above, David, crowned, plays harp. Below, David on *l.*, slinging; tree in *c.*; Goliath on *r.* in mail, with surcoat, shield, and spear, struck by the stone.

After f. 14 two full-page pictures, on two leaves, are inserted, which probably once formed part of a longer series preceding the text.

The frames have sides alternately blue and red with gold patterns and square ornaments at the angles.

25. A mandorla, meant to be rainbow-coloured, on external ground of black dotted with white; internal ground, gold. Within it is Christ seated, full face, on the rainbow, with book, blessing. Outside, on the spandrels, are the Evangelistic emblems.

26. Gold ground. The Resurrection. Christ, full face, with gold banner bearing a small black cross, steps out of the tomb, which is in two stages, the lower of marble with red top, the upper blue. In front, at bottom, sleep three soldiers in mail with peaked casques, and spears.

27. f. 77. *Exultate.* A woman (not, as usual, David) in blue with thin white veil, sits full face, playing with two hammers on four bells hung above on *r.*

28. f. 90. *Cantate.* Altar on *r.* with chalice and corporal; at it a priest in chasuble, holding the Host; behind him a youth in albe (?) with broad coloured collar.

The other nocturnes and divisions, *Dominus illuminatio, Dixi custodiam, Quid gloriaris* (*Dixit insipiens*), *Salvum me fac, Domine exaudi, Dixit Dominus,* and the Hours of the Virgin, have large decorative initials. Each psalm has also a decorative initial in gold on pink or blue, diversified with ornament in white. The best things in the book are the figures of the Apostles in the Kalendar, which are solemn and effective.

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BOOKS OF HOURS

FRENCH

31. HORAE. Vellum, $5\frac{1}{4} \times 3\frac{1}{4}$, ff. 66; 18 lines to a page; cent. xiv (early); on fine thin vellum. Modern brown morocco binding by Bauzonnet. Belonged to Mr. William Morris: bookplate of Mr. Bennett. On f. 1, lower margin: "Ces heures sont aux dames Anne et Francoise de Saligny." A pencil note in French says that these were Prioresses of S. Thomas en Forez at the end of cent. xvi.

Collation: 1^8, 2^4, 3^8, 4^6, 5^8, 6^{10}, 7^{10}, 8^8, 9^4.

CONTENTS

Hours of the Virgin.	1
Hours of the Cross.	13
Hours of the Trinity.	27
Hymn in a late hand (xv, xvi), Salue sancta caro dei.	44
Hours of the Holy Ghost.	46
Office of the Dead. Vigils.	55
Commendationes.	63*c*

Rubrics in French, with forms characteristic of the North—" tierche," " lechon," etc. The Psalms are not given in full.

The use resembles that of Amiens in important particulars, and the style suggests that district. The work is extremely good. The grounds of all the pictures are plain gold. The pictured initials spread out into partial borders, and in the lower margins dogs, rabbits, etc., are introduced. The subjects are as follows. All the pictures are in initials.

1. *Matins of the Virgin.* Large initial. The Annunciation: both figures stand. The angel, on *l.*, has blank scroll; a plant in vase in *c.* The Virgin has a book: the Dove is at her ear. The draperies are scarlet, brownish-red and gray-green. The flesh parts white with fine black lines.

2. *Lauds.* The Visitation. The two women embrace. The Virgin, on *r.*, has a book.

3. *Prime.* The Nativity. The Virgin in bed, head to *l.* In *c.* the cup-shaped manger, with the Child and heads of ox and ass seen over it. Joseph seated on *r.*

4. *Tierce.* Two shepherds by a knoll; the one on *r.* has a bagpipe. Angel in sky with scroll.

5. *Sext* (*Miedi*). Adoration of the Magi. The Virgin, crowned, and Child on *r.* The offering king puts off his crown.

6. *None.* The Presentation. Symeon, nimbed, on *r.* The Virgin (attended by maid with basket of doves) raises the Child high over altar in *c.*

7. *Vespers.* The Flight. Joseph leads the ass to *r.*

8. *Compline.* Herod seated, cross-legged, on *l.* with sword. A soldier in mail pierces a child. A mother kneels to supplicate Herod, behind the soldier.

9. *Matins of the Cross.* Large initial. The Agony. Christ facing *r.*, kneels in *c.*; four Apostles sit sleeping on *l.*, and four on *r.*; trees behind.

10. *Lauds.* The Betrayal. Judas kisses Christ; a man on *r.* holds His arm. In front, on *l.*, Peter wounds Malchus; behind, mailed soldiers, one holding up a lantern.

11. *Prime.* Christ held by two men before Pilate, seated on *r.* in red hood, his wife beyond him. In *c.* a youth pours water into a basin for him.

12. *Tierce.* Christ bound (full face) to column in *c.*; scourged by a man on each side.

13. *Sext.* Christ bears His cross to *r.*; on *l.* the Virgin supports it; on *r.* a man with hammer.

14. *None.* Christ on the Cross. Sun and moon in clouds above. On *l.* the Virgin; on *r.* S. John.

15. *Vespers.* The Departure. The body of Jesus supported by a man in *c.*; the Virgin and S. John hold the hands; one kneeling on *r.* detaches the feet.

16. *Compline.* The Entombment. Joseph and Nicodemus lay the body in the tomb. The linen cloth is passed round their necks. In *c.*, behind, the Virgin, Magdalene, and S. John.

17. *Matins of the Trinity.* Christ with slender cross steps out of the tomb, and in front three mailed soldiers sit sleeping.

18. *Lauds.* Angel in white, with palm and coloured wings, sits on the edge of the tomb. The three Maries with caskets on *r.*

19. *Prime.* The Harrowing of Hell. Christ attended by John Baptist (this is unusual), takes the hand of Adam, who, with others, is emerging from a gateway set in Hell-mouth.

20. *Tierce.* Noli me tangere. Tree in *c.* Magdalene kneels on *l.*; Christ, with Resurrection cross, steps back on *r.*

21. *Sext.* Thomas kneels and touches the side of Christ.

22. *None.* The Virgin and three Apostles on *l.*; three Apostles on *r.* Above, in *c.*, the feet of the ascending Christ.

23. *Vespers.* The Virgin and four Apostles seated on *l.*; four Apostles seated on *r.*; above, in *c.*, the head of the descending Dove.

24. *Compline.* The Father, seated, full face, supports the crucified Son in front of Him, above whose head is the Dove.

25. *Matins of the Holy Ghost.* The Father and Son, seated, with books. The head of the Dove above in *c.*

26. *Lauds.* Baptism of Christ. Angel on *l.* holds His garment; the Dove flies towards His head; John on *r.* The water forms a mound about Christ.

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27. *Prime.* The Descent of the Holy Ghost. Similar in composition to No. 23.

28. *Tierce.* An Apostle (Peter?) baptizing in a large red font a group of seven or eight nude persons; the Dove above.

29. *Sext.* Peter (?), in pulpit on *l.*, addresses a group of six people seated; the Dove above them.

30. *None.* Two Apostles lay their hands on the heads of three kneeling people; the Dove above.

31. *Vespers.* An Apostle, standing at a church door on *r.*, addresses a number of people. The Dove is seen against the building.

32. *Compline.* Peter and Paul, kneeling, face each other. In *c.* the head of the descending Dove.

33. *Vigils of the Dead.* Large. In front a coffin with bluish-gray pall, surrounded by a frame with candles. Behind it three clerks, facing *r.*, sing from a book on a desk. Behind them are women (not in black).

34. *Commendations.* Large. In front a woman lies dead in bed (head to *l.*); near her head stand two women and a priest in albe with book; at her feet a clerk, in albe with asperge, sprinkling her, and two others.

This is a most uncommon and charming specimen of a very good period and style of French art. It has some northern characteristics; if less delicate than Parisian work it is perhaps purer and stronger.

32. HORAE. Vellum, $4\frac{1}{2} \times 3\frac{1}{4}$, ff. 126; 24 lines to a page; cent. xv; in pale ink and rather current hand. Old red morocco binding (cent. xviii) with gold tooling and two clasps. In a case of the same style. Bookplate of Mr. Bennett.

Collation: 1^{10}, $(+1^{*})$, 2^{8}-14^{8} (wants 2), 15^{8}, 16^{8}, 17^{4}.

CONTENTS

Full-page drawing of arms (later).	
Kalendar in French, in red and black: the months not confined to one page or leaf.	3
Late prayers in French.	11
Hours of the Cross.	12
Hours of the Holy Ghost.	17
Obsecro te.	21
Sequences of the Gospels.	24
Hours of the Virgin (Use of Amiens).	28
Seven Psalms and Litany.	60
Office of the Dead.	72
Prayer to God and the three Archangels. Deus propicius esto.	100
Memoriae.	102
Passio secundum Johannem.	124
Later prayers in French.	125

In the Kalendar:

Jan. 13. Fremin (Firmin) in red.
31. Ulphe.
May 15. S. Honnoure (Honoratus) in red.
Sept. 1. S. Fremin, S. Leu in red.
25. Fremin in red.
Oct. 4. Francis in red.
Dec. 1. Eloy in red.
11. Gentian, Fuscian, Victoric in red.

In the Litany:

Martyrs: Quintin, Acharius, Leger, Lambert, Contentianus, Guillenus, Firmin, Adrian, Fuscian, Gentian, Victoric, Denis, Nicasius, Hippolytus.

Confessors: Lupus, Firmin, Vedast, Amandus, Francis, Fursey, Marcellus, Hubert, Julian, Fiacre, Judoc, Drothonius, Priscus, Hermeli, Germanus, Nazarius, Hugo, Hildevert, Walaric, Remigius, Louis, Eligius.

Virgins: Genevieve, Clara, Radegund, Gertrude, Elizabeth, Yolenta, Avia, Ulphia.

Memoriae: Adrian, Acharius, Francis, Hugh.

The Amiens saints are prominent here. Acharius may be meant for Acheul. I do not know S. Contentian; perhaps a mistake for Potentian.

A full-page painting of arms and crest, very skilfully drawn on slate-coloured ground, occupies the verso of f. 1. The shield is, quarterly 1 and 4 *gules*, bearing an inescutcheon *gu.* a cross *or*, a chief checky of *arg.* and *az.*; 2 and 3 *gu.* a bend dexter vaire of *az.* and *arg.* Crest a demi-hound (?), collared and langued *gu.*, muzzled *vert* winged *or*. Motto, *changier ne veulx.*

Below, a name, partly cut off, in gold capitals:

A DE SAIRS (?) or SALDS, or SAIDS.

The following pictures occur in the body of the book:

1. *Hours of the Cross.* Christ on the Cross; on *l.* the Virgin, John, and two nimbed women; on *r.* the Centurion and three others.

2. *Hours of the Holy Ghost.* The Virgin throned in *c.*, full face, the Dove over her head in front of a window; the Apostles kneel in two groups on *r.* and *l.*

3. *Obsecro te.* The Virgin and Child on *l.*, under canopy, with red curtains tucked up into a ball; before them kneels the owner of the book, a young man in purple-red gown over green tunic; landscape seen through door.

4. *Matins of the Virgin.* The Annunciation. The Virgin, young, in blue over gold, kneels on *r.*; desk by her; lily-pot in *c.*; Gabriel on *l.*, with sceptre and scroll (*aue . . . plena*); above him, in the sky, a bust of the Father sending down the Dove.

5. *Lauds.* The Visitation. The Virgin on *l.*; Joseph further away, near a city gate; lake and buildings behind.

In the initial a black woman (a sibyl?), half-length, with scroll: NA . . ANVID.

6. *Prime.* The Virgin and Joseph adore the Child; stable in *c.*, behind; a woman in the doorway; ox and ass on *l.*

7. *Tierce.* Two shepherds, one with bagpipe; blue angel in air, flying, with scroll.

8. *Sext.* Adoration of the Magi. The Virgin and Child in *c.*; Joseph on *l.*; two kings on *r.*, one on *l.*

9. *None.* The Presentation. Altar in *c.*; Symeon

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on *r.*, nimbed, in gold dalmatic, takes the Child; two attendants, the Virgin, and maid on *l.*

10. *Vespers.* The Flight. Joseph leads the ass to *r.*

11. *Compline.* The Virgin seated on *l.*, crowned; the Son, in gold mantle over pink robe, crowned, with crystal orb; they are on one seat, which has a pink drapery and, above, gold tracery; blue cherubs on *r.* and *l.*

12. *Seven Psalms.* David, bareheaded, kneels before an altar on *l.*, above which, in a window, is seen a half-length figure of God with orb; his harp and crown lie on the floor.

13. *Office of the Dead.* Coffin with blue pall in *c.*; behind, priest in pink chasuble at altar; two servers. In front, on *l.*, four clerks at lectern in surplices; on *r.*, three mourners in black.

14. f. 100. *Prayer.* Half-length of S. Jerome, old, with forked beard, in torn black habit, with rosary at belt; a cardinal's hat and a stone lie on a sill in front; lion's head on *r.*; Jerome's hands are crossed, and he looks up to *r.*, where is a figure of Christ, half-length, in gold sphere, blessing, with crystal orb; landscape behind.

15. *Memoriae.* In *c.*, John Evangelist in a black barrel on a fire; a man on each side stirs the fire. In *c.*, behind, Emperor and his councillors.

16. Sebastian bound to tree on *l.*, a ruler beyond; two archers on *r.*

17. Adrian, nude, on his back on an anvil; two men strike him with hammers; his *l.* forearm lies on the ground. In *c.*, behind, a king.

18. Stephen in pink dalmatic, stoned by two men on *r.*; Saul, with wand, watches on *l.*

19. Christopher in river, facing *l.*; the Child, with flying robe and crystal orb, on his shoulders; on a cliff on *l.*, hermit with lantern.

20. Blasius; bishop with censer and wool-card; a low battlemented wall behind, hung with red and gold.

21. George, in silver cuirass with red cross, on a horse, attacking a small gold dragon on *l.*, with spear and sword; princess with lamb further away on *l.*

22. Acharius. Bishop seated, full face, reading under canopy on *l.*; a group of eight kneeling men on *r.*; on the floor in front lie two pairs of fetters, iron half-circles, on a straight bar.

On the next leaf is scribbled (xv), "Soyys (Soyez) seur que seray votre mylleur cousyne. F."

23. Francis kneeling, face *l.*; in air above, the crucified Christ with six red wings; from His wounds proceed lines to the hands, feet, and side of Francis, in which the stigmata are visible. Further away on *l.* another friar sits sleeping; landscape with water and ship.

24. Anthony, in black habit, with Tau on the shoulder, sits on *l.*; a woman (a devil in disguise), in gold and ermine with peaked headdress, offers him a gold cup which he repulses; trees behind.

25. Nicholas as bishop, seated, full face, in a hall, blessing; three children in crib to *l.* of his feet.

26. Leonard, in gold dalmatic, stands reading; he holds a chain attached to the wrists of a kneeling man in red shirt on *r.*; another, in blue shirt, kneeling on *l.*, has a manacle (on straight bar) on his *r.* wrist and another hanging from it.

27. Gregory, in blue chasuble, at an altar on *l.*, elevating the Host; on the altar is Christ as the man of sorrows standing in the tomb; above Gregory's head is a red tiara; behind kneel two servers in dalmatics, and, behind these, two acolytes with candles.

28. Martin, on a white horse, riding to *l.*, turns to divide his cloak with a beggar; portcullised gate on *r.*

29. Hugh (of Grenoble), as bishop, in cope, on *l.*; before him kneels a man; a woman with birch rod stands beyond, with joined hands. In front lies a pair of fetters on straight bar with lock at the end.

30. In the background on *r.*, Dioscorus (Barbara's father), in crown, and blue, gold, and ermine robes, beheads Barbara. In front, on *l.*, he and several others fall dead, struck by stones from heaven; a demon stands behind him.

31. Margaret, facing *l.*, holding a gold cross, rises from the back of a green and yellow four-legged dragon; behind, in *c.*, red and gold panel of arras; on *r.*, a window.

32. Half-length figure of Mary Magdalene, facing *l.*, and holding a white casket and its cover in her hands; white headdress, red robe over blue; a city behind.

33. Agnes, standing in a stone hall on green pavement, holds a palm, and a gold string attached to the neck of a lamb leaping up on *r.*

34. Agatha, kneeling, face to *l.*, before a stool with a book on it. Through a barred window is seen a half-length figure of God with orb.

35. Anne, seated, with open book on her knee; the Virgin stands at her knee on *r.*; a doorway on *r.* showing a landscape.

36. In *c.*, a spiked wheel broken by hail from heaven. Katherine kneels on *r.*; a ruler in gold and ermine stands on *l.*

37. Apollonia, in blue, bound to a tree on *r.*; a man, girt with sword, with his *r.* leg raised, pulls out her teeth with pincers; beyond him, on *l.*, stands a ruler.

Only the pictured pages have borders; these are of conventional foliage, framed, and contain geometrical panels of fluid gold, and insertions of birds and grotesques.

The pictures are distinctly interesting and skilful. Perhaps the best are the large half-length figures of Jerome and Mary Magdalene (Nos. 14 and 32). The number of saints figured is unusually large. S. Acharius (of Noyon) I have not found elsewhere, and S. Hugh is by no means common.

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33. HORAE (Angers). Vellum, $6\frac{7}{8} \times 5\frac{3}{8}$, ff. 115; 20 lines to a page; cent. xv (early); in a good, narrow, upright hand. Binding: black leather with blind tooling of cent. xviii; end-papers of green and white on gold ground. On the back a shield in gold, a fess between three crescents; said to be the arms of Du Vair of Auvergne. Bookplate of Mr. Bennett.

Collation: 1^6, 2^6, 3^8-9^8, 10^6, 11^8, 12^8 (+ 1), 13^8-15^8.

CONTENTS

Kalendar in red, blue, and gold. 1
Sequences of the Gospels. 13
Ballad to the Virgin in French (ten-line stanzas). 18*b*

Par le faux cri dune enuie enuieuse
Fut iadis mis adam a dampnement.
Refrain: Cui dieu ioseph pour mari maria.

Hours of the Virgin, of the Cross, and of the Holy Ghost. 21
Passio domini secundum Iohannem. 59
O intemerata. 60*b*
Memoriae. 63
Versus S. Bernardi, Illumina oculos. 74
Seven Psalms and Litany. 75
In agenda mortuorum (Placebo). 89
Vigilie mortuorum. 93*b*
Obsecro te. 112
Salue regina. 114*b*
Pro fidelibus defunctis; De profundis, etc. 115

In the Kalendar:

Jan. 27. Juliani ep. Cenomann (Le Mans).
Feb. 13. Licinii Ep. Andegav (Angers), in gold.
Ap. 16. Transl. S. Renati.
30. Eutropii Ep. in gold.
June 1. Jovini Abb.
21. Menennii Abb.
July 8. Inv. S. Quintini.
15. Benedicti Ep. Andegav.
21. Serenedi Conf.
Sept. 13. Maurilii Ep. in gold.
Oct. 10. Tanche V. (Troyes).
Nov. 12. Renati Ep. Andeg.
20. Apothemii Ep.
Dec. 18. Gaciani Ep.

In the Litany:

Confessors: Yvo, Maurilius, Renatus, Licinius, Magnobodus, Julian. Eutropius (also among Martyrs), Fiacre.
Virgins: Radegundis, Brigida.

The *Capitulum* at Lauds is Gaude maria uirgo; at Prime, In omnibus requiem.

The book seems to be from Angers, to judge by the saints; but the use is not exactly that recorded for Angers. There are resemblances with Tours.

Lessons at Matins: Sancta maria uirgo uirginum, etc.

Antiphon at Lauds: Post partum.

Capitulum: Gaude maria.

Antiphon and Benedictus: O gloriosa dei.

The borders in the Kalendar represent trees and plants growing out of grass or bare earth. In *Jan.*, *Feb.*, *Dec.* they are leafless and covered with white birds; in the other months they have flowers and fruit. The rest are of line and leaf work with insertions of real and conventional plants and foliage. Every page is fully bordered.

Two defaced shields occur in borders. One has a lozenge *or* in the chief sinister. The other is ermines with an obliterated chief.

The Kalendar has a square picture in the outer border of each page.

1. *Jan.* Man in hat at table; fire on *l.*

2. Aquarius. Nude bearded man emptying flagon on grass.

In both these borders, at bottom, are ponds with ducks on them.

3. *Feb.* Man warms himself at fire on *r.*, and looks round at a man with faggots in border on *l.*; peacock below.

4. Pisces. Man with faggots in border on *r.*; peacock below.

5. *Mar.* In railed inclosure prunes vines.

6. Aries. Swans in the borders.

7. *Ap.* Man on horse rides to *r.* with hawk (?) on hand.

8. Taurus.

9. *May.* Man on horse with hawk rides to *l.*

10. Gemini. One pulls the other up from a reclining posture.

11. *June.* Mows.

12. Crayfish.

13. *July.* Reaps.

14. Leo.

15. *Aug.* Threshes.

16. Virgo with two palms.

17. *Sept.* Man treads grapes; another with *hotte* on his back.

18. Libra.

19. *Oct.* Sows.

20. Scorpius.

21. *Nov.* Throws stick into tree; pigs on *r.*

22. Centaur, half lion, shooting.

23. *Dec.* About to strike pig with back of axe; knife on the ground.

24. Capricorn. Half snail-shell.

25. *Sequences of Gospels.* John in room, two slender stone shafts in front; eagle on table with scroll: *Secundum Ioh.*

26. Luke at desk; winged ox on *r.* with scroll: *Sanctus lucas.*

27. Matthew. Circular desk on *r.*; angel kneels with scroll: *Sanctus matheum.*

28. Mark writes on scroll in mouth of winged lion: *Sanctus marcus.*

29. *Par le faux cri.* The Virgin, with cusped nimbus, and Child holding an apple, half length in air, on gold crescent supported by three angels, one being head downwards; pink ground; landscape below.

30. *Matins of the Virgin.* Angel on *l.* with scroll: *aue ... tecum.* Above him the Father; the scene is a vaulted room with altar at the back. The Virgin sits on *r.*, the Dove near her head.

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31. *Lauds.* The Visitation. Elizabeth on *r.* with bag-book in her hand; rocks *r.* and *l.*

32. *Hours of the Cross.* Christ crucified with the thieves; the Virgin on *l.* swooning, supported by John and two women; centurion on *r.* with scroll: *Uere filius dei erat iste.*

33. *Hours of the Holy Ghost.* The Virgin in the midst of the Apostles; red and gold arras behind; starry sky above, with the Dove; swans in a pond in the border.

34. *Prime.* The Virgin reclines in wattled inclosure with roof above; two women on *l.*; one touches the Child's hand; Joseph at the Virgin's head; ox and ass behind.

This represents the healing of the woman who had doubted the miraculous birth. A Flemish picture in the Town Gallery at Dijon shows the same scene. Or it may be the miracle wrought in restoring the hands of S. Anastasia.

35. *Tierce.* Two shepherds surprised; two angels in air with scroll: *Annuncio nobis gaudium magnum.*

36. *Sext.* The Magi on *r.*; the stable, ox and ass beyond the Virgin on *l.*

37. *None.* Square stone building with open sides; the Virgin kneeling, Joseph and maid behind her; Symeon with the Child behind a wooden table on *r.*

38. *Vespers.* The Flight. Joseph accompanies the ass to *r.*

39. *Compline.* The Virgin kneels; two angels in dalmatics behind her with open book; an angel in air crowns her; another looks over purple arras at the back; on *r.* Christ seated with orb, blessing.

40. *Passio sec. Iohannem.* The Scourging. Pilate throned behind on *r.*; purple and gold arras.

41. *O intemerata. In text.* The Virgin crowned, full face, in landscape, spreads out a pink mantle lined with ermine over a number of kneeling figures; gold monkeys in the border.

42. *Memoriae. In text.* Two angels in dalmatics hold up the *sudarium* with the Holy Face on it.

43. The Instruments of the Passion. The three crosses, column and scourges, reed, lance, ladder, hammer, nails (the bag hung on one), robe and dice. On *r.* Christ with long golden cross steps out of the tomb.

44. Michael in armour and pink mantle stands over the devil with raised sword. In the border a woman with a child in a go-cart.

45. John Baptist sits with the lamb and cross at his knee.

46. James the Great sits with book and pilgrim's staff, with scrip.

47. Stephen stoned by two men; huntsmen in the border.

48. Laurence on gridiron; three tormentors with bellows and poker; huntsmen in the border.

49. Sebastian pierced with arrows; two archers on *l.* In the border Julian on horse with dogs by him; stag on *r.*, with crucifix between his horns.

50. Julian in armour with blue shield bearing white cross between four fleurs-de-lis; below he adores the stag, as before.

51. Christopher in a fishy pool, the Child on his shoulders.

52. Martin on horse divides his cloak for a one-legged beggar.

53. Nicholas as bishop blesses three boys in a tub on *l.*

54. Giles, seated, tends a deer with arrow in its neck.

55. Anthony standing in fire with open book; pig on *r.*

56. Magdalene kneels on *l.*, casket by her; Christ on *r.* with gold cross.

57. Katherine, crowned, kneels; broken wheels on *r.* Chequered ground.

58. Margaret with small gold cross rises from the back of green dragon.

59. *Seven Psalms.* David, with harp, kneels facing *l.* in landscape; in air, Christ, half length.

Large peacock in border.

60. *Office of the Dead.* A coffin with blue pall borne to *l.* on white cloths by grey friars; cross-bearer precedes, mourners follow. Through an arch in a stone wall which they are passing a man is seen digging a grave; church and buildings behind.

61. *Vigils.* In air the Father, half length, on red seraphs, holding wooden cross and orb; two red seraphs place a tiara on His head; below, against black and gold arras, an obliterated shield.

In border armed angel fights a devil; a second angel wrests a nude soul from a devil who holds two. Hell-mouth on *r.*, and devil and souls in it.

62. *Obsecro.* The Virgin and Child throned on seat with arches at sides; the bust of the Father, above, surrounded by red seraphs; red and gold arras behind.

The condition of the book is not of the first order; it has been cropped, and is not very fresh. But the borders and pictures are wonderfully rich and full of interest, and the colouring is throughout very fine. Nos. 29, 34, 60 and 61 are perhaps the most notable of the pictures.

34. HORAE (Besançon). Vellum, $7\frac{1}{8} \times 5$, ff. 173; 13 lines to a page; cent. xv; in a rather current hand. Binding: modern black morocco. Bookplate of Mr. Bennett.

Collation: 1^8-20^8 (+ 1^*), 21^4.

CONTENTS

Hours of the Virgin.	1
„ of the Holy Ghost.	67
„ of the Cross.	71*b*
Seven Psalms and Litany.	78
Memoriae.	101*b*
Office of the Dead.	113
Sequences of the Gospels.	148*b*
Oratio Ven. Bede de septem uerbis. D.I.C. qui septem uerba.	153*b*
Oratio: D.I.C. qui hanc sacratissimam carnem.	159

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Adoro te domine. 160
D.I.C. mittere digneris sanctum angelum.
D. deus omnipotens creator celi et terre in manus tuas.
Obsecro te domina. 161*b*
O intemerata. 167*b*

In the Litany:
Martyrs: Ferreolus, Ferrutius, Antidius.
Confessors: Eugendus, Claudius.
Memoriae: Claudius.

These are Besançon saints, and the use is that of Besançon. Every page has a fairly good border of line and leaf-work growing out of a solid band of gold in the outer margin. There are, besides, the following pictures:

1. *Matins of the Virgin.* The Annunciation. The Virgin kneels on *r.* under a fine gold structure; above, on *l.*, the Father sends down the Dove; Gabriel in pink dalmatic, with sceptre, kneels on *l.*, a green wall behind him.

2. In the border: *a.* The Father, seated on a cloud, gives a sceptre to Gabriel kneeling on *l.* *b.* The Virgin seated, reading.

2. *Lauds.* The Visitation. Elizabeth kneels on *r.*; blue starry sky; house on *r.*

In the border a shield *az.*, three fleurs-de-lis *or.*

3. *Prime.* Joseph kneels on *l.*; the Virgin and a woman beyond her kneel on *r.*, under the stable roof, adoring the Child; above Joseph, in air, is the Father, half-length, with orb; behind the Virgin, the ox and ass.

In the border, a shield *purpure*, ten fleurs-de-lis *or* (4, 3, 2, 1), within a bordure of the second.

4. *Tierce.* Three shepherds, frightened; angel in air with scroll (*Gloria . . . deo*).

5. *Sext.* Adoration of the Magi. The Virgin and Child on *l.*; ox and ass behind them.

In the border a shield *az.*, a chevron *or*, with a bordure of the second.

6. *None.* The Presentation. Under a pink structure on *l.*; Symeon nimbed and coped behind an altar; the Virgin is attended by two maids with nimbi (Zebel and Salome), and by Joseph, not nimbed; gold ground.

In the border a shield *az.*, three *fuseaux or*, on the central one an inescutcheon, *az.* a serpent *or.*

7. *Vespers.* The Flight. Joseph leads the ass to *l.*

8. *Compline.* The Virgin kneels, facing *r.*; the Son, seated on *l.*, crowns her; the Father, seated on *r.* with orb, blesses her; a small angel in white flying down in *c.*, assists to crown her; blue and gold hanging behind and sky above.

9. *Hours of the Holy Ghost.* The Virgin kneels in *c.*; the Apostles kneel on *r.* and *l.*; the Dove in air in *c.*; pink and gold hangings; window behind.

10. *Hours of the Cross.* Christ on the Cross. The Virgin swoons on *l.*, supported by John; two holy women on *l.*; priest (or centurion) and soldiers on *r.*

11. In the border, the Agony. Three Apostles sleep on *l.*; the cup on the rock on *r.*; a wattled fence in front.

12. *Seven Psalms.* David kneels in a landscape; crown lies on *l.*; harp on *r.*; in the air, towards *l.*, God on a cloud, half length, in gold, holding orb.

13. In the border: *a.* David kneels on Goliath's body, with raised sword; sling lies on *l.*; *b.* David crowned and throned plays the harp.

Memoriae. 14. The Father, on a gold throne hung with blue and gold, supports the crucified Son before Him; above His head, the Dove; starry sky.

15. Peter with book and keys. Turf-topped seat behind and on each side. Chequered background.

16. In the border. Peter throned as pope in tiara; gold ground.

17. James the Great as pilgrim in landscape; starry sky.

18. In the border: *a.* the shield of No. 6; *b.* James as pilgrim, bareheaded.

19. Claudius of Besançon as bishop, in cope, with gold cross staff, blessing; chequered ground.

20. Anthony. In black over blue; fire about his feet; jug on *r.*; he holds staff, bell, and book, and stands in a paved room with pink and gold arras.

21. In the border: Anthony and Paul seated; raven flies down with bread.

22. Christopher in water with the Child on his shoulders. Hermit by cell on *l.*, with lantern and staff; landscape.

23. Anne, facing *l.*, on a wooden throne hung with blue and gold; an open book on her knee, which the young Virgin stands and reads; a portico behind.

24. Katherine in a paved porch (green and blue) stands on Maxentius, and holds sword and broken wheel; chequered ground.

25. In the border. Katherine kneeling; executioner on *r.* turns handle of a knived wheel; gold ground.

26. *Office of the Dead.* In front a gold bier; just behind it two sextons lay a shrouded corpse in the grave; three clerks in copes and a bearer with bucket; one priest sprinkles the corpse; building behind and mourners on *l.*; gold ground.

27. In the border: *a.* Three corpses on *l.* meet three frightened horsemen on *r.*; a cross in *c.*; *b.* a group of corpse-skeletons facing *l.*, on brown ground.

28. *Obsecro te.* The Virgin, spreading out her cloak, stands sheltering a number of kneeling figures on *r.* and *l.*, including pope, king, bishop, etc.; chequered ground; starry sky above.

These pictures, while of high average merit, do not anywhere attain positive excellence.

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35. HORAE (Chalon). Vellum, $8\frac{7}{8} \times 6\frac{1}{4}$, ff. 150; 16 lines to a page; cent. xv, xvi; in a good large hand. Written in eastern France. Binding: original stamped leather over boards; a line of circular medallions, each containing a rose, down the middle of each cover; clasps gone. The back is of cent. xviii (?). At the beginning and end: "Ex Libris Ludouici Parizot anno D. Domini 1684." Has Mr. R. Bennett's bookplate.

Collation: Kal. $(1)^8$, Kal. $(2)^4$, 1^8-3^8, 4^4, 5^8-11^8, 12^6, 13^8-18^8.

CONTENTS

Kalendar in French in red and black.	1
Sequences of the Gospels.	13
Obsecro te domina.	20
Oraison du corps de dieu.	24
Aue ihesu uray createur.	
Passio secundum Iohannem.	25*b*
Quinze Ioye nostre dame.	35
Hours of the Virgin.	41
Hours of the Cross and of the Holy Ghost.	95*b*
Seven Psalms and Litany.	103
Office of the Dead.	119
O salutaris hostia.	150

In the Kalendar we have:

27 *Jan.* S. Loup euesque de chalons in red.
3 *Feb.* S. Blaise in red.
17 *March.* S. Agricole in red.
9 *May.* La translation S. Nicolas in red.
25 *June.* S. Eloy in red.
27 *July.* S. Anne.
3 *Aug.* Linuention S. Estienne in red.
4 *Sept.* S. Marcel in red.
23 Linuention S. Vincent.

In the Litany:

Confessors: S. Mammes.
Virgins: S. Brigida.

Loup is of Chalons-sur-Marne; Agricola of Chalon-sur-Saône. This, with the Invention of S. Vincent, makes me attribute the book to Chalon-sur-Saône, whose cathedral is dedicated to S. Vincent.

The *capitulum* in Lauds is Scimus fratres.

The decorative work is of good average execution. Many pages have a partial border of line and leaf-work, with flowers and leaves, on plain white ground. The pictures are as follows:

In the Kalendar, a small square picture in the border for each month.

1. *Jan.* At table, back to fire; servant on *r.*
2. *Feb.* Warming himself at fire.
3. *Mar.* Pruning vines.
4. *Ap.* Carrying a leafy branch.
5. *May.* Riding with hawk on hand.
6. *June.* Mowing.
7. *July.* Reaping.
8. *Aug.* Threshing.
9. *Sept.* Sowing.
10. *Oct.* Treading grapes.
11. *Nov.* Beating oaks for pigs.
12. *Dec.* About to kill a feeding pig with a mallet; sheaf on *l.*

13. *Sequences of the Gospels.* John writing; eagle on *l.*, with inkhorn; good landscape behind.

Full border, with centaur and cockatrice.

14. Matthew in room, writing; angel in dalmatic holds ink; canopied desk and arrased wall; water carrier in border, and one drinking.

15. Luke writing under canopy; ox couches on *r.*

Jester and woman in border.

16. Mark, in hat, writing; round desk, with screw; winged lion seated on book in front.

Soldier and muzzled hound in border.

17. f. 41. *Matins.* Annunciation. The Virgin on *l.*; angel with scroll (*Aue .... tecum*); Dove on ray approaches the head of the Virgin; a small bust of the Father seen over the door.

Angels with musical instruments in border.

18. *Lauds.* Visitation. Virgin on *l.*, attended by maid with basket of doves; behind Elizabeth are buildings.

19. *Prime.* The Virgin kneels, looking at the child on the ground; Joseph kneels and shades a candle; behind him, two shepherds approach; behind the Virgin, the ox and ass.

20. *Tierce.* Three shepherds (one in middle distance), with sheep and dog, in consternation; two small gold angels in sky with book between them.

21. *Sext.* Adoration of the Magi. The star is on the stable roof.

Camel in border.

22. *None.* Presentation. The Child stands on the altar, supported by Symeon in tall mitre, and faces the Virgin on *l.*; an attendant (or Joseph) with wand takes doves from the maid at the further end of the altar.

23. *Vespers.* Flight into Egypt. Joseph leads the ass to *r.*; in background on *l.* the husbandman, about to reap his field of ripe corn, takes off his hat to Herod's soldiers; on *r.* of this an idol falls from a column.

24. *Compline.* Consecration of the Virgin. She kneels, between two small angels, to the Father, throned, on *r.*, in triple crown, with orb, who blesses her; above the arras behind is a ground of red angels.

25. *Hours of the Cross.* The Crucifixion, with the thieves. Title, crown of thorns, sun and moon in sky; the Virgin and other women stand below on *l.*; soldiers at a distance on *r.*

26. *Seven Psalms.* David in turban and crown kneels at desk in a room, facing *l.*; harp behind him; a bust of Christ seen in air on *l.*

Minstrels in border.

27. *Office of the Dead.* Burial in a churchyard. Two men lay the shrouded body in the grave; priest in cope, standing, full face, sprinkles holy water; acolyte with cross; mourners (two) on *r.*; behind, view of church porch (tiled in lozenge pattern), cloister, and other mourners.

In border, a mourner and a bellman with two bells; on his chest is a shield *or* (a chevron reversed) *gu.*, and three groups of three dots *gu.*

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36. HORAE (? Chartres). Vellum, $8\frac{1}{2} \times 6\frac{3}{4}$, ff. 165; 13 lines to a page; cent. xv (early); in a good Gothic hand. Binding: modern red velvet. Has the book-plate of Mr. R. Bennett and a pencil mark, Inv. No. 2013.

Collation: 1^6 (+ 1), 2^8-7^8, 8^{10} (wants 5, 6), 9^{10} (+ 1), 10^8-17^8 (a quire gone), 18^6 (+ 4^*), 19^6 (wants 5, 6, blank).

CONTENTS

Fol. 1 blank.
Kalendar in black, two shades of red, blue, and gold. 3
Initium Evangelii secundum Johannem. 27
Collect: Protector in te sperancium. 29
P. 30 blank.
Hours of the Virgin, the Cross (79), and the Holy Ghost (83). 31
Seven Psalms and Litany. 149
Pp. 193-196 blank.
Office of the Dead. 197
Memoriae. 266
Pp. 274-276 blank.
[A quire gone.]
End of a prayer to the Virgin. 277
Memoriae. 283
Three blank leaves at the end.

The Use resembles that of Chartres, but is not identical with any of those tabulated in Searle's Catalogue of the Fitzwilliam MSS.

The Kalendar has a number of noteworthy saints:

Jan. 11. Guillermi Archiep., red (Bourges).
27. Iuliani Ep. Cenomann (Le Mans), red.
29. Gildasii Abb. (Brittany), red.
Feb. 4. Auentini Ep., red.
8. Salomonis M., red (Brittany).
11. Desiderii Ep., red.
13. Licini Ep., red.
17. Sulini Ep., red (S. Malo).
19. Gabini Ep., black.
Mar. 2. Jeronimi Ep., red.
4. Gungaloy Abb., black (Brittany).
10. Daciani (Gatiani) Ep., red.
17. Paterni Ep., black.
18. Gertrudis V., red.
20. Gimberti Ep., red.
22. Affrodosii Ep., red.
28. Gundriani M., black.
30. Reguli Ep., black.
May 9. Transl. S. Nicholay, bright red.
11. Gildasii Abb., red.
14. Sancte corone, red.
16. Moderanni Ep., red.
18. Honorati Ep., red.
20. Austregissilli Ep., red.
24. Donaciani et rogaciani, red (Nantes).
29. Canonis. vii filii eius, red.
June 17. H[u]eruei C., black (Brittany).
22. Sancti Marsi Conf., bright red (Brittany).
July 3. Thome, bright red.
7. Transl. S. Thome, black.
8. Octaua S. Goluini, red (Brittany),
28. Sansonis Ep. Dolensis, black (Brittany).
29. Gu*ll*ermi Ep. Briocensis, red (Brittany).
Aug. 16. Armagili C., red (Brittany).
Aug. 23. Transl. S. Goluini, red.
Oct. 1. Sulini Ep., red.
29. Transl. S. Yuoni, black.
Nov. 21. Presentatio B. M. V. (meant to be gold but unfinished; so also Conceptio B. M. V. on Dec. 8).
Dec. 12. Corintini Ep., black (Quimper).
17. Iudicaelis regis, red (Brittany).
30. Columbe V., red.

In the Litany:

Martyrs: Muricius cum sociis.
Confessors: Albinus, Guillermus, Goluinus, Albinus, . . . Germanus, Yvo.
Virgins: Maria Jacobi, M. Salome, M. Cleophe, . . . Radegundis.

There is a very distinct Breton element in this selection. S. Golluinus (Goulven) is specially noteworthy. He was Bishop of Léon in Brittany.

The book was done for a lady whose figure appears in the border of the first miniature.

The borders, of line and leaf-work, are of only average execution. The pictures, on the other hand, are above the average.

1. *Hours of the Virgin. Matins.* Annunciation in apsidal building with blue starred vault; the angel on *l.* in gold dalmatic and albe, with scroll (*aue . . . dominus*); the Virgin kneeling at desk; her book is inscribed, *(E)cce ancilla domini fiat mihi secundum.* Behind the angel on *l.*, above, is the Father (a bust) surrounded by red cherubim.

In the border, on a ground of line and leaf-work, with plants, are the following figures:

Top, *l.* Isaiah with scroll, *(E)cce uirgo conci(piet)*; *r.*, two prophets.

Centre, *r.* Two prophets, one with scroll, *(E)gredietur uirga de radi(ce)*.

Lower margin, *l.* Lady in blue-furred jacket and white skirt, with heart-shaped headdress, kneels at desk; behind her, her patron, a female saint with palm; on *r.*, David with harp; the ground between is covered with rabbits.

2. *Lauds.* Visitation. The train of the Virgin (on *l.*) is held up by a nimbed angel.

3. *Matins of the Cross.* Christ on the Cross with the Virgin and St. John. The sky is remarkable; at top it is blue with gold rays, then a band of red with stars shading off into white.

4. *Matins of the Holy Ghost.* The Virgin in the middle, facing *l.*, with open book; sixteen nimbed figures can be counted besides; the dove above, with rays and flowers proceeding from it on yellow and brownish ground; the lower part of the background is orange with gold sprays bearing blue fruits.

5. *Prime of the Virgin.* The Virgin and Joseph, both on *r.*, kneel before the Child who lies in a wattled inclosure under roof; ox and ass on *l.*; two shepherds kneel in the distance; a many-coloured sky with rays.

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6. *Tierce.* Two shepherds in good landscape; demi angel in air with scroll, *Gloria in excelsis*

7. *Sext.* Adoration of the Kings. The Virgin and Child, seated, on *l.*, under roof; sky as in No. 5.

[*None.* Gone.]

8. *Vespers.* Flight into Egypt. Joseph leads the ass to *r.*; chequered background.

9. *Compline.* Coronation of the Virgin. She kneels, her train held by angel; the Son throned, on *r.*, crowned with orb, blessing; above, in *c.*, the head of the Father; a demi angel over the Virgin's head with crown; coved wooden canopy on *l.*, scarlet canopy on *r.*, green and gold curtain in *c.*

10. *Seven Psalms.* Christ as judge, showing His wounds, in rainbow glory, His feet on the globe; four demi angels (red) with trumpets; on earth below, on *l.*, angel with cross; four dead people rising from graves; on *r.*, Hell-mouth (green).

11. *Office of the Dead.* Funeral in church with wooden roof and blue-vaulted apse; coffin with blue and gold pall; three coped clerks at lectern on *l.*; group of black mourners on *r.*

12. *Memoriae.* S. Michael, in armour and pink mantle, with shield (gold cross and crosslets on blue), and gold cross-staff stands on a black hairy devil in a landscape.

37. HORAE (Coutances). Vellum, $6\frac{3}{4} \times 4\frac{3}{4}$, ff. 89; 16 lines to a page; cent. xv (1460-70?); in a rather scratchy Gothic hand; from Coutances. Binding: modern stamped morocco (style of cent. xv) by David. Bookplate of Mr. Bennett.

Collation is difficult; apparently 1^{12}, 2^{8}, 3^{8}. After this the tightness of the binding prevents the structure from being ascertained.

CONTENTS

Kalendar in red and black.	1
Hours of the Virgin, of the Cross, and of the Holy Ghost intermingled.	13
Seven Psalms and Litany.	49
Office of the Dead.	62
De Sancta Maria. Ave cuius conceptio.	86
Prayer of St. Gregory: O D.I.C. adoro te.	87
Beginning of S. John's Gospel and Collect.	88*b*

At the lower margin of the last three pages, reversed, are scrawled records of births, viz.:

1. Le xxv^{e} Jo^{r} de may lan mil v^{cent} lxv fust nee et baptiseze catherine fille po^{r} honorable homme estienne hostingue et Jacqueline Chaulieu son espouze la quelle fust nommee par mademoysele la Baronne de la haye du puis.

2. 23 Aug. (?) 1574 (?). Jhanne . . . nommee par Jhanne . . . veufue de feu francoys traynel.

3. 28 Jan. 1571. Fu ne et baptise vng filz po^{r} honorable honneste homme estienne hostingac (?) etc. et fu nomme Gilles. . . .

4. 1572. A daughter nommee Louyze par yvette femme de Jh (?) Chaulieu le 17 (?) Jour de juillet et fut nee entre dix et unze heures de soyr.

At the top of f. 89: Loys hostingue.

At f. 87*b*: Honorable homme Estienne hostingue (?) de son vivant bourgeois de la haye du puis (died) a midy 26 Aug. 1581.

Priez dieu po^{r} luy.

In the Kalendar:

Feb. 16. Transl. S. Anthonii de padua.
28. Honorine V.
Mar. 14. Leobini Ep. C.
Ap. 22. Oportune V.
May 13. Ceruacii Ep. C.
16. Brendani Abb.
19. Yuonis C.
June 13. Anthonii de padua.
25. Transl. S. Eligii Ep. C. *in red.*
July 7. Claudii Ep. C.
12. Dedicacio ecclesie Constantiensis *in red.*
July 18. Clari M. *in red.*
26. Anne matris b. Marie *in red.*
29. Marthe hospite Christi *in red.*
Aug. 4. Transl. S. Barbare V.
Sept. 15. Leobini Ep. C.
17. Flocelli M. Lambert *in red.*
21. Laudi C. *in red.*
30. Reliquiarum Constant. *in red.*
Nov. 4. Passio S. Clari M.
Dec. 4. Passio S. Barbare V.
Christmas Eve. Vigilia sine prostrationibus.
31. Columbe V *in red.*

In the Litany:

Confessors: Audoen, Romanus, Taurin, Julian, Eligius.

Virgins: Genovefa, Columba, Orgouepha, Susanna.

Capitulum in Lauds: Ab initio.

The Kalendar is illustrated by an oblong miniature in the border for each month. At the top, separated by a festoon of white cloud, is the zodiacal sign. The selection of subjects is (here and elsewhere in the book) very unusual.

1. *Jan.* A young man in tall red cap and a lady in high headdress at table facing a fireplace on *l.*; patterned blue ground (indicating hangings).

2. *Feb.* A Benedictine monk in canopied chair with birch rod; two boys, back to spectator, sit on forms at desk with books; a third stands on *l.* with open book.

3. *Mar.* A man in hat, red tunic and boots, arrows at waist, shoots at two white rabbits on *r.* at a distance, near a wood.

4. *Ap.* Youth on white horse with red trappings, white hawk on hand, rides to *r.* He wears top-boots reaching above the knee, and is girt with horn and dagger.

5. *May.* Youth and maid embrace in a bower of leaves. *Gemini* above are represented as two knights in gold armour, half length, with red shields lettered *C.* and *P.*, for Castor and Pollux.

6. *June.* Youth in red robe, and maid in green

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with peaked headdress covered with transparent veil, are married by a priest (full face) in cope over blue dalmatic.

7. *July.* Man in red in a boat draws up white fishes in a net on the end of a pole.

8. *Aug.* Man in front (back turned) with a white linen bag over his head. Two women and two men hit him with knotted handkerchiefs. This is the game of Colin Maillard or blind-man's buff. *Virgo* above is spinning.

9. *Sept.* Youth hides his face in the lap of a seated lady on *r.* He holds one hand on his back. A man and woman are about to hit him with their hands.

10. *Oct.* A man on *r.* in a vat, leaning on staff, treads grapes; a tub of wine or grapes on *l.* A man enters with load of grapes from *l.*

11. *Nov.* Man in red on horse pierces a boar in front with sword; two white dogs on *r.* attack it; huntsman on *l.* blows horn.

12. *Dec.* Three boys in capes in a square backed by buildings throw snowballs; ground and roofs covered with snow. *Capricorn.* Above is a white goat with serpentine tail.

13. *Hours.* A young man and a lady kneel at two tables, with prayer books on them, in a church facing *l.*; door on *l.*; altar in *c.* behind. Through a window on *l.* are seen the Virgin and Child, half length, in the sky. The man is in blue tunic girt with sword and white horn, booted, with gold spurs; the tail of a long black hood hangs over his *l.* shoulder; his prayer desk is draped in red. The lady behind him is in green, and has heart-shaped headdress with veil dependent; her prayer desk is draped in blue; she kneels on a red cushion.

The Hour services have decorative initials and partial borders of line and leaf-work with insertions of colour as far as

14. *Prime of the Holy Ghost.* A picture which seems to represent the Nativity of Christ (or if not, that of John Baptist). On *r.* a room, the Virgin in a bed of blue and gold, the Dove near her head. On *r.* a woman in red holds the Child; on *l.*, beyond the bed, three women, one of whom points to the Child and looks at Joseph, who enters on *l.* On *l.* a slip of landscape showing the heads of the ox and ass feeding, and the star above.

15. *Vespers.* In *c.* Christ in white robe spotted with blood bears the Cross to *r.*; on *r.* stands Veronica nimbed, holding the *sudarium*, on which is the Likeness, before His face. Behind her a knight on horse in black armour, with shield (*gules* 3 crescents *or*, 2 and 1); on *l.* another in plate armour on foot. The Virgin and another nimbed woman behind Christ; winding road with soldiers in background and two crosses on a hill.

16. *Seven Psalms.* Bathsheba, nude, facing *r.* in fountain; maid on *l.* with cloth; behind, castle, and David looking over battlements.

17. *Office of the Dead.* On *r.* a castle surrounded by moat, with drawbridge. On the roof, and at the windows, a number of people in black, whose faces and heads (mostly bald) are covered with spots. One is a woman who says (on scroll) *sit nomen* (*domini*) *benedictum.* One man at window draws up a basket with bottles and bread in it by a pulley. On *l.* a group of four men; the foremost, a knight, hands up a cake of bread on a spear. Two soldiers by drawbridge in background.

This represents people relieving the inmates of a fort or town afflicted with smallpox or leprosy.

18. *Seven Requests.* On *l.* Christ blessing; on *r.* Mary Magdalene in red robe trimmed with white fur and peaked headdress with veil. Out of her mouth fly four small black devils; three more crouch round her train and look at Christ in consternation. Behind is a walled town with large church.

This is a very remarkable set of pictures. The style of them is hard and flat, but by no means unpleasing; it recalls the peculiarities of the contemporary Dutch work. But the selection of subjects distinguishes this book from any other *Horae* that I have so far come across. It seems plain to me that the persons for whom the book was done made their own choice of pictures, and purposely avoided the ordinary cycle.

38. HORAE (Le Mans?). Vellum, $7\frac{1}{2} \times 5\frac{1}{4}$, ff. 143 + 2; 15 lines to a page; cent. xv (late). Old black calf binding. Bookplate of Mr. Bennett. Arms in colour on a modern flyleaf; *azure* three $\frac{\circ}{\circ\circ}$ *or*; a chief of the second. Crest, an arm in plate armour brandishing a sword. Of the same period is the next page, which has a border copied from the MS. and this title: Prieres a dieu et a la très saincte uierge pour obtenir la habundance des graces et des faueurs dont est besoin pendant la uie.

Collation: a^2, 1^6, 2^6, 3^6 (1 replaced by blank leaf), 4^2, 5^8-9^8 (wants 4, 5), 10^8 (1 replaced by blank leaf), 11^8, 12^4 (1 replaced by blank, wants 4), 13^8-18^8, 19^6, 20? (two left), 21^6, 22^4.

CONTENTS

Kalendar in French; in red, blue, and black.	1
Prayer to the Virgin in French, first leaf gone.	14
Beginning of S. John's Gospel.	17
Proptector (!) in te sperancium.	18*b*
De Saint Sebastian.	19
O ma(r)tir saint sebastien De dieu chiualer (chrl) tres parfait.	
Oraison a notre dame.	20
Dame donnes uray heure et temps De uenir en uostre seruice.	
Salutation angelique; in a late hand.	20*b*
Hours of the Virgin (Use of Le Mans).	21

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Matins of the Cross and of the Holy Ghost follow Lauds of the Virgin.

Prayers: Domine non secundum peccata, etc.; in a late hand. 77

Seven Psalms and Litany. 78

Office of the Dead. 95*b*

The Five Sorrows of the Virgin in French. 132

Celon (l) ce que on list en la uie saint iehan.

Followed by prayers on the Five Sorrows. Mediatrix omnium, etc., the initials of the prayers forming the name Maria. 135*b*

Prayer: Deus qui de sinu patris. 140

In the Kalendar:

Feb. 9. Scolace (Scholastica) in red.
Ap. 30. Eutrope in red.
May 2. Gacien in red.
25. Urban in red.
June 25. Eloy in blue.
Sept. 15. Lydoire (Lidorius) in blue.
22. Maurice in blue.
Dec. 18. Gacien in red.

In the Litany:

Martyrs: Civilius, Maurice.
Confessors: Gacianus (first).
Virgins: Iulita (altered later to Iuli[t]ana), Radegundis.

This points to the province of Tours.

The Use does not exactly conform to the Tours Use indicated by Mr. W. G. Searle in his Introduction to the "Catalogue of the MSS. in the Fitzwilliam Museum" (1876).

Antiphon at Matins: Benedicta tu.

Lessons in Matins:

I. O beata maria.
II. Admitte piissima.
III. Sancta Maria succurre.

Lauds. Antiphon, Post partum. Capitulum, Gaude Maria. Ant. to Benedictus, Sancta Maria succurre.

Prime. Psalms as for Tours, etc.:
Ant. O admirabile (Tours).
Capitulum. Exaltata es (Le Mans).

Tierce: Ant. Quando natus es (Tours).
Capit. Virgo verbo (Le Mans).

Sext. Capit. Ego quasi uitis (Le Mans).

None. Ant. Germinauit (Tours). *Capit.* Sicut cynamomum.

The ornament consists of borders of conventional foliage on a sparsely dotted plain ground, with insertions of grotesque figures, and of miniatures which are somewhat above the average in execution. These are:

1. *Matins of the Virgin.* Annunciation. Gabriel, in gold dalmatic, kneels, on *l.*, with scroll (in blue), *Aue gracia plena*; the Virgin kneels, on *r.*, before an altar; gold vaulted roof.

2. *Lauds.* Visitation. Angel, on *l.*, holds the Virgin's train; pale blue sky.

3. *Matins of the Cross.* Crucifixion, with the Virgin and St. John. Bones lie about the Cross.

4. *Matins of the Holy Ghost.* The Virgin throned, in *c.*, on canopied throne, draped in red; she is in gold mantle over blue; the Dove over the canopy; Apostles stand on each side.

5. *Prime of the Virgin.* Joseph and the Virgin, on *l.*, adore the Child lying on a red bed with canopy; in front a wattled railing; behind, the ox and ass.

6. *Tierce.* Three shepherds, facing *l.*; red angel in air, with scroll, *Gloria in excelsis deo*; stream and bridge on *l.*; sky as in No. 2.

7. *Vespers.* Flight. Joseph leads the ass to *r.*; the Virgin suckles the Child; gold setting sun.

8. *Compline.* The Father throned, on *r.*, in gold robe and tiara with orb, under tent of gold lined with green, inscribed ORA PRO N(obis); the Virgin, crowned, in gold, kneels before Him; an angel in white with red wings stands behind.

9. *Seven Psalms.* David, in gold, with purse at girdle, kneels bareheaded in front of blue and gold curtain hung on rod; harp lies on *r.*; rays above in blue sky.

10. *Office of the Dead.* A bald black corpse stands in a gold tomb, holding a shroud; behind is a slate-coloured wall with gold pattern, over which are seen trees; sky as before.

Above, on a gold scroll, MEMENTO HOMO.

39. HORAE, etc. (Lille?). Vellum, $6\frac{1}{2} \times 4\frac{7}{8}$, ff. 259+2; 21 lines to a page; cent. xv-xvi; in a rather current hand. Old binding: dark leather over wooden boards; on each cover is an oblong panel of the Annunciation, twice repeated, surrounded by the legend (in Gothic letter): Aue gracia | plena dominus tecum| O mater | dei memento mei|. At the angles are stars or flowers of six points or petals. Bookplate of Mr. Bennett.

Collation: 2 flyleaves, 1^8, 2^8 (8 canc.), 3^2, 4^8-9^8, $10^{8/4}$ (3 canc.), 11^8, 12^8, 13^{10} (10 canc.), 14^4, 15^8 (8 canc.), 16^8, 17^8 (8 canc.), 18^8-25^8, 26^4, 27^2, 28^8-30^8 (+1), 31^8, 32^8, 33^6, 35^{10} (10 canc.), 35^8, 36^4, 37^2.

CONTENTS

Table to find Easter, with preliminary explanation in French. 1

Kalendar in French in red and black. 2

f. 8 blank.

Passio secundum Iohannem, with Collect. 9

Stabat Mater. 15*b*

Prayers: Interueniat, Anima Christi, Aue sanguis. 16*b*

Hours for each day of the week: 18

Sunday. The Trinity.
Monday. The Dead. 20*b*
Tuesday. The Holy Ghost. 22*b*
Wednesday. All Saints. 24*b*
Thursday. The Sacrament. 26*b*

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Friday. The Cross. 28*b*
Saturday. The Virgin. 30*b*
f. 33 blank.
Gloria in excelsis, Credo, Inviolata, Regina celi, Veni creator. 34
Obsecro te. 35*b*
Memoriae. 37*b*
Gospels for the year for Sundays and principal feasts. 42
The Sanctoral includes Alard, Maurice, Piat, Denis, Guislain.
Vespers and Compline for the Sundays and great feasts of the year. 113
After Corpus Christi is "Jour de la procession de Lille."
Hymns. 148
Vespers du commun des aposteles. 164
Vesper Psalms for the week. 166
Compline. 185
ff. 188*b*, 189, blank.
Vespers and Compline for saints' days. 190
Including Maurice, Piat, Remy, Denis, Guislain, Alard.
Office of the Dead. 225
Commendation of Souls. Subvenite sancti dei. 248
Dies irae. 250*b*
Gospel for the Dead. 251*b*
Prayers: Avete omnes anime, D. I. C. salus et liberatio. 252
Benedictio fontis. 253
Easter Preface. 255
Les dix commandemens de dieu; in verse.
Vng soeul dieu tu adoreras. 255*b*
Les cincqe commandemens de leglise; in verse.
Les dimences messe oyras. 256
Les quatre temps de lan. 256
Les douze articles de la foy.
Les sept pechies mortelz.
Les sept vertus opponentes. 257
Les trois vertus theologales.
Les quatres vertus cardinales.
Les sept dons du saint esperit.
Les sept beatitudes.
Les vii oeuvres de misericorde spirituelles.
" " " corporelles.
Les vii sacremens de leglise.
Les vi branches de penitence.
Les vij douayres de gloire. iii en lame et quatre pour le corps glorieux.
A late account of the contents of the MS. 258*b*

The pictures are as follows:

The Passion is illustrated by a series of small circular miniatures in grisaille, set in square frames of brown and gold; they are heightened with fluid gold.

1. f. 9. The Agony. The three Apostles sleep on *l.* Christ kneels facing *r.*; on *r.* the angel and the cup on a rock.

2. f. 9*b*. The Betrayal. Peter and Malchus on *l.*; Christ and Judas in *c.*; soldiers on *r.*

3. f. 11. Pilate throned on *l.*; Christ and soldiers on *l.*; a column behind.

4. f. 12. Ecce Homo. Pilate on *l.*, behind Christ, who has the robe and crown of thorns; two Jews on *r.*

5. f. 13. Christ bears the Cross. A soldier follows, holding the title; Veronica kneels in front, with the *sudarium*, on which is the Holy Face; a man on *r.*

6. f. 14. Christ on the Cross, on *r.*; on *l.*, the Virgin on the ground, swooning, John and the three holy women about her; Magdalene on *r.*

7. f. 14*b*. Christ on the Cross, in *c.*; one on *l.* pierces His side; the Virgin, John, and others on *r.*; woman and soldiers on *l.*

8. f. 15. Christ entombed by Joseph and Nicodemus. The Virgin and others stand behind.

The Hours are illustrated by a series of oblong, upright, coloured pictures in the text. A light, bright green is a characteristic colour.

9. f. 18. *Hours of the Trinity.* The Father, in tiara, on a dark brown throne, with the body of the Son on His knees; orb below; behind, the Dove and angels, on a yellow ground.

10. f. 20*b*. *Hours of the Dead.* In a coffin on a bier, in *c.*, the widow's son of Nain sits up; the mother kneels in front; Christ stands on *r.*; on *r.*, behind Him, two Apostles; five spectators and buildings, on *l.*

11. f. 22*b*. *Hours of the Holy Ghost.* In front, two Apostles kneel facing each other; behind, in *c.*, the Virgin, seated, with book; Apostles on *r.* and *l.*; the Dove above.

12. f. 24*b*. *Hours of All Saints.* A group of Saints; in front, on *l.*, John Evangelist with cup and snake; Agnes, with lamb and book, on *r.*; Peter is recognizable.

13. f. 26*b*. *Hours of the Sacrament.* Two kneeling angels, in yellow, hold between them a monstrance with the Host in it.

14. f. 28*b*. *Hours of the Cross.* Christ on the Cross; the Virgin on *l.*; John on *r.*

15. f. 30*b*. *Hours of the Virgin.* The Virgin sits on the floor on *r.*, with book, facing towards *r.*; the Dove above her; Gabriel, in yellow, with sceptre, flies in on *l.*

A series of initials, in colour, follow:

16. f. 35*b*. *Obsecro te.* The Virgin and Child, on red ground.

17. f. 37*b*. *Memoriae.* Michael, in yellow robe, with gold shield in air, facing *r.*; on *r.*, below, a green devil.

18. Christopher with the Child on his shoulders.

19. Sebastian bound to stake on *r.*; archer on *l.*

20. Nicholas as bishop; children in tub on *l.*

21. Anthony, in skull cap and black robe, with crosier; a pig by him.

22. Barbara, seated, with book; tower on *l.*

23. Alard, in Benedictine habit, with crosier and bunch of grapes.

24. Katherine sits, reading; wheel on *r.*

25. Anne stands in prayer.

26. Prayers. Gregory, in chasuble, kneels before an altar; behind it, on *l.*, are the column, the ladder, cross nails, reed and lance in saltire, and scourge; a cardinal and another on *l.*

27. f. 225. *Office of the Dead.* Upright oblong picture in text. In front, on *r.*, Lazarus, seated on a coffin-lid; Mary kneels behind; Christ on *l.*, with two Apostles; three men in the distance, one holding his nose; a church in the background.

The prominence of S. Alard (of Corbie), and the mention of the procession of Lille, lead me to assign the book to that district.

There are no borders in this book. The smaller initials are in fluid gold, usually on square grounds of blue or green. The figured work is all careful, and done by a practised hand.

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40. HORAE (Lyons). Vellum, $5\frac{1}{8} \times 3$, ff. 192; 14 lines to a page; cent. xv (late); in a somewhat flourished hand. Binding: modern black morocco with clasp. Bookplate of Mr. Bennett. There is a shield in the border of the miniature to Matins of the Virgin; *or* a chevron *az.* on dexter and sinister two choughs (?) proper (beaked and legged *gules*); in chief two mullets of five points of the second.

Collation: 1^{12}, 2^{8}-10^{8}, 11^{6}, 12^{8}-18^{8}, 19^{6}, 20^{8}-24^{8}.

CONTENTS

Kalendar in black and red.	1
Sequences of the Gospels.	13
Hours of the Virgin (Use of Lyons).	21
Followed by Ave Stella, Beate et Gloriose, Alma redemptoris, Regina celi.	
Hours of the Cross.	91
Hours of the Holy Ghost.	95*b*
Seven Psalms and Litany.	99
Office of the Dead.	119
Obsecro te.	169
Deus propicius esto.	174
Memoriae.	175*b*
In a hand of cent. xvi., Salve tremendum caput.	190

In the Kalendar:

Jan. 2. Clarus Abb.
15. Bonitus C.
Feb. 28. Baldomer C.
Ap. 1. Nicecius Ep. C.
22. Ypopodius M.
May 1. Andeolus M.
19. Yvo.
20. Austregisil.
23. Desiderius Ep. M.
June 2. Photinus (Pothinus) et socii.
6. Claudius Ep. C. in red.
12. Anthony of Padua.
23. Bonitus et soc. MM.
26. John and Paul in red.
28. Yreneus Ep. M.
July 1. Domician Abb.
12. Viventiolus Ep. C.
Aug. 4. Aduentus S. Justi C.
17. Mammes.
23. Minervi et Eleazari MM.
25. Genesii et Peregrini MM.
Sept. 2. Transl. S. Justi.
12. Sacerdos Ep. C.
13. Patiens Ep. C.
18. Ferreolus.
28. Annemondus Ep. M.
Oct. 3. Rareberti C.
13. Geraldi C.
14. Justi Ep. C.
15. Anthiochii Ep. C.
17. Florencii Ep. C.
21. Transitus S. Justi in heremo.

In the Litany the Saints are not arranged in classes. Annemondus, Eutropius, Pancras, Symphorian are to be noted.

The pictures are skilfully painted, with fine blue distances. The frames are of fluid gold, and usually have one or more gold statuettes under canopies. They are usually full-page.

1. *Sequences of the Gospels.* John on a grassy bank, with scroll, *In princ*[*ipio*]; eagle near him; water and islands with serpentine paths leading up to castles.

2. Luke writing (not painting) at desk. The Virgin stands on *r.*; red arras on *l.*

3. Matthew under red canopy; angel waits on *r.*

4. Mark, backed by red and gold arras; small gold lion stands with forepaws on his chair, on *r.*

5. *Matins of the Virgin.* Annunciation. The Angel faces the Virgin; a gold table between them; the Dove in air.

6, 7, 8. Three small half lengths of prophets in text, prefixed to various Psalms in Matins.

9. Three angels in white, half length, in text, at the Te Deum.

10. *Lauds.* Visitation. Two large figures in front; Elizabeth, in gold-red, on *r.*; landscape, with water and islands.

11. *Prime.* The Virgin and Joseph stand on *r.*; the Child in a wattled manger in front; ox and ass on *l.*

12. *Tierce.* Two shepherds stand in *l.* front; small angel in sky; a fine city on *r.*

13. *Sext.* The kings, on *l.*, adore the Virgin and Child under red canopy within the stable; Joseph is beyond her.

14. *None.* Presentation. The Virgin and maid on *l.*; Symeon, with two others, behind gold altar under canopy, holds the Child; he is coped and has a peaked skull-cap.

15. *Vespers.* The Virgin on a red and gold bed, with tester; John places taper in her hands; Peter and other Apostles stand by him, beyond the bed; another sits reading in front.

16. *Compline.* The Virgin kneels, Christ stands, on *r.* near canopied seat and holds a crown over her head; blue starry sky.

17. *Hours of the Cross.* Christ, crowned with thorns, bearing the Cross, led by a soldier in the midst of a troop; the Virgin and another follow.

18. *Hours of the Holy Ghost.* The Virgin and John head a group of kneeling Apostles facing *r.*; book on table on *r.*, in front; above, in *r.* corner, the Dove sending out rays and flames.

19. *Seven Psalms.* David kneels facing *r.* in landscape; harp in blue case lies behind him; water and castled islands in the distance; his robe is red-gold.

20. *Office of the Dead.* A coped priest, reading; surpliced boy with cross; behind him mourners, and a wall of wood with red and gold arras; in front, a gravedigger lifts a shrouded corpse.

21. *Obsecro te.* Pietà. The Virgin seated at the foot of the Cross, the body of Christ on her knees; bones lie in front; behind, a landscape with water and hills.

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Memoriae. In text, small half-length figures.
22. Christ, with orb.
23. John Baptist, with lamb.
24. Peter and Paul, with key, book, and sword.
25. Andrew, with saltire cross.
26. Stephen, with palm; stones on his head and in his hand.
27. Christopher bears the Child to *l.*, across water.
28. Sebastian, nude, pierced with arrows.
29. Claudius, bishop, with cross-staff and book.
30. Nicholas, bishop, blesses three boys on *r.*
31. Anthony, with book, in fire.
32. Katherine, with crown, palm, and wheel.
33. Barbara, with palm and book, by tower.
34. Magdalene, with casket and book.
35. Anne teaches the Virgin to read.

Such borders as there are are partial, and divided into geometrical fields; they have conventional and natural flowers and goldfinches.

41. HORAE (Metz). Vellum, 6×4, ff. 215; 21 lines to a page; cent. xiii-xiv; well written. Modern binding, covers lined with silk painted with flowers. Bookplate of Mr. Bennett.

Collation: 1^{12}, 2^{10}, 3^{8}-26^{8}, 27^{2} (2 canc.).

CONTENTS

Kalendar in French in red and black.	1
f. 13 blank.	
Eight leaves with pictures.	14
f. 22 blank.	
Psalter.	33
Cantica.	135
Beginning of S. John's Gospel.	145*b*
Salutations to Saints (John Evang., Katherine, Agnes, Margaret).	148*b*
149*b*-150 blank.	
Hours of the Virgin.	151
Hours of the Cross in French.	175*b*
Seven Psalms and Litany.	179
Office of the Dead.	190
Ci apres sensuit li orixons que theophilus fit kant nostre dame li ot rendue sa lettre de la main de lanemin.	213

O dame tres entiere et parmenablement benoite.

In the Kalendar:

Jan. 8. Paciens euesques de Mes.
29. Valien et serenne.
Feb. 1. Brie vierge (Bridget).
16. Symon euesques de Mes.
18. Legonce „ „
21. Felix „ „
Mar. 16. Gertriu.
Ap. 29. Piere martir de lordre des prechors.
30. Eutrope.
May 2. La translation S. Clement in red.
11. Gengoult M.
13. Seruai.
14. Victour et Corone MM.
16. Transl. S. therente euesque de Mes.
28. Mamin arceuesques.
June 12. Avol et Cerni.
13. Anthone lo cordeliers.
16. Ferrus et Ferreole.
19. Dedicaice S. Saluour *in red.*
25. Transl. S. Eloy et S. Seplixe.
27. Dedicaice du grant Moustier *in red.*
July 1. Thiebalt C.
15. Deuision des apostres *in red.*
17. Transl. S. Arnoult.
18. Raifine V.
24. Seguelenne et Crestienne.
27. Fronimien Eu. de Mes.
Aug. 3. Inu. S. Estene *in red.*
10. Auctre eu. de Mes.
16. Arnoult „ „
28. Pius „ „
Sept. 3. Mansuin et Remaicle.
9. Yburte euesques.
17. Lambert.
19. Goeri eu. de mes.
Oct. 1. Remey in red.
2. Liegey Eu. M.
9. Denis.
10. Gereon.
15. Celestin eu. de mes.
22. Corone.
29. Therente eu. de mes.
Nov. 3. Humbert Eu.
16. La dedicaice a S. Piere as ymaiges.
19. Elyzaibel et Seplixe.
24. Clement euesq. de mes in red.
Dec. 8. Euchaire in red.
11. Clo. euesques de mes.
13. Odilie vierge in red.

In the Litany:
Martyrs: Gengulphus (2nd), Lambert, Leger, Gorgonius, Victor, Quintin.
Confessors: Clement, Remigius, Mansuetus, Aper, Arnulph, Goeric, Gerard, Eligius.
Virgins: Martha, Clara, Glodesindis, Segolena, Potentiana, Gertrudis.

The Metz origin of this is unusually clear.

The full-page paintings preceding the Psalter have frames of red and blue with gold angles, and a few gold ivy leaves at the angles and at the middle of the sides.

1. Gold ground with incised pattern. On *l.* Lazarus, nimbed, in shroud, sits up in a stone coffin, the lid of which lies in front; beyond him are three Jews. On *r.* Christ with scroll, *Lazare ueni foras*, between Mary and Martha.

2. Gold ground. On *l.* an elaborate city gate in which are two men; one pulls his robe off over his head, the other spreads his robe on the ground. Scroll: *benedictus qui uenit in nomine domini.* On the roof a man picks a branch from a tree in *c.*; another is in the tree. On *r.* Christ on the ass followed by three Apostles. Scroll: *Si cognouisses et tu.*

The next is in three compartments, one above, two below.

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3. Above. Gold ground with pattern. Noli me tangere. Magdalene kneels on *l.*; Christ with resurrection-cross stands on *r.*, between trees, showing His wounded side.

4. Below (*l.*). Pink ground with gold flourishing. Christopher, holding a pine-tree, walks through water to *l.* with the Child on his shoulders.

5. (*r.*) Blue ground with gold flourishing. George, in mail and surcoat of white with red cross, puts a spear in the mouth of a green dragon on which he stands.

6. Full page. Chequer of gold, pink and blue, with white lines. Two groups of Apostles—that on *l.* headed by Peter, that on *r.* by the Virgin, with book —look up. Above, on a blue cloud, the feet of the ascending Christ.

7. Full page. Blue ground in squares, with pattern of displayed double-headed eagles in medallions on gold. Two groups, headed as before by Peter and the Virgin, seated. The Dove, from whose beak spread red rays, descends from cloud above.

The next page is in two horizontal compartments.

8. Below. Gold ground with pattern. The Virgin lies on a bed (head to *l.*) with crossed hands, in a dark robe semée with gold crosses, her head on a red and gold cushion. This figure has a Byzantine look. Four Apostles stand at her head; eight more at her feet, one seated.

9. Above. Gold ground with pattern. The Virgin crowned, and the Son crowned, with orb, sit on an elaborate gold seat. Two small angels in air hold up a pink drapery with dark blue flowers in gold circles behind them.

The next page is in three divisions, one above, two below.

10. Above. Gold ground. On *l.* Katherine crowned, with sword and silver wheel, standing on Maxentius. On *r.* Margaret, holding a small red cross, rises from the back of a green hairy dragon with blue wings.

11. Below. Blue ground on *l.*, red on *r.*, with pattern of gold fleurs-de-lis in lozenges. On *l.* Agnes with book, lamb at her feet. On *r.* Barbara with palm and tower, like a gold window.

The next page has three divisions, two above, one below.

12. Above: green ground on *l.*, blue on *r.*, with gold patterns in squares. On *l.* John Baptist with medallion of Paschal Lamb. On *r.* John Evangelist with palm and barrel (caldron of oil) on which is a white eagle.

13. Below: red ground with gold flourishing. In *c.* Elizabeth distributing bread to a group of beggars on each side.

14. *Beatus vir.* Initial. Chequered ground of gold and blue, with white fleurs-de-lis. David, on gold seat in red robe, playing harp.

In lower margin, fiddler, monkey, organ, etc.

15. *Dominus illuminatio.* Chequered ground. David, kneeling, points to his eye; head of Christ in cloud on *r.*

Below: a bear seated; a monkey approaches stealthily from behind on *r.*

16. *Dixi custodiam.* David, kneeling, points to his mouth. Over an altar on *r.* the head of Christ in a cloud. Gold ground with pattern.

Below: dogs pulling down a deer; a wild boar sitting; a rabbit going into a hole.

17. *Quid gloriaris.* Small. David on *l.*, a devil on *r.* Gold ground.

Below: a snail on a mound; a man with sword and shield on *r.* threatens it.

18. *Dixit insipiens.* Red ground with gold flourishes. The fool in blue shirt, with club, eating a cake.

Below: a lion roars at a rabbit, which falls backwards; another rabbit approaches on *r.*

19. *Salvum me fac.* David crowned, nude, in water, praying; Christ's head in cloud above on *r.* Pink ground with gold pattern.

Below: a wolf trying to climb the spiked palings of a small circular inclosure has wounded himself. Scroll:

qui plus conuoite q[e] ne doit
sa conuoitise le desoit.

20. *Exultate.* Gold ground with pattern. David plays with hammers on four bells.

Below: on *l.* a cell and a hermit's head (large) appearing. A fox approaches with pilgrim's staff and rosary. On *r.* a fox bites off a cock's head.

21. *Cantate.* Gold ground. Four coped clerks round a lectern with music book.

Below: a peacock. On *r.* and *l.* rabbits disappearing into, and looking out of, holes.

22. *Dixit dominus.* Gold ground. The Father and Son, each holding a gold orb, seated; the Dove in a cloud between.

Below: on *l.* a woman blows a horn and holds a white goat, springing forward, by a rope. On *r.* the goat overthrows a fox or wolf backwards.

23. *Canticum Moysi. Cantemus domino.* Gold ground. On *l.* Moses horned. A group of men and children approach a green wall of water on *r.*; the Divine Hand above.

Below: a crowd of drowned Egyptians in green water. Peacock in the margin.

24. *Quicunque vult.* Blue ground with gold pattern. The Father seated, full face, supporting the Crucifix before Him, over whose head is the Dove.

Below: dogs pursue a rabbit.

25. *Matins of the Virgin.* In text. The Virgin seated, facing *r.*, suckling the Child. At her feet an object like a basin (the moon). A lady in green kneels on *r.* Pink ground with gold pattern, and inscription in gold: Glorieuse uierge pucelle q[l] de ta tres douce memelle latas ton tres chiers enfans fait ma concience si belle que la moe arme (*i.e.* âme) ne chancelles iour de mon trespacement.

The Virgin has a large blue nimbus with wavy gold lines (the sun) and stars.

Below: a lion tied to a post, a dog watching him.

26. *Lauds.* Small. The Annunciation. Gabriel on *l.* with scroll, *Aue gracia.* Lily-pot in *c.*, Virgin on *r.*

Below: ducks and swans in water.

27. *Prime.* Green ground, with gold stars. The Virgin in bed, head to *l.*; at her feet, Joseph seated. In front, ox, manger with Child, and ass.

Below: dog and pig spinning with distaffs.

28. *Tierce.* Pink ground with gold pattern. Two shepherds, one with bagpipe; angel in cloud with scroll: *Puer natus est nobis.*

29. *Sext.* Adoration of the Magi. Virgin (crowned) and Child, on *r.* Gold ground.

Below: two dragons with interlaced necks.

30. *None.* Gold ground. Two soldiers pierce children with sword and spears. Herod sits on *r.*

31. *Vespers.* Gold ground. Virgin and maid on *l.* Child on altar in *c.* Symeon nimbed on *r.*

32. *Compline.* Red ground with pattern of eagles

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in gold. Baptism of Christ; John on *r.* Dove on *l.* with scroll: *ecce filius meus.*

33. *Matins of the Cross.* Gold ground. The Betrayal. Soldiers on *l.* Christ healing Malchus in *c.* Peter and another Apostle on *r.*

Below: lion and dog.

34. *Prime.* Blue ground with gold pattern. Christ brought by a man before Pilate on *r.*

Below: two monkeys hold a shield, *az.* a bend dexter *or* between two roses of the second.

35. *Tierce.* Gold ground. Christ bears the Cross. The Virgin, followed by another on *l.*, supports it. A man with hammer on *r.*

36. *Sext.* Blue with gold pattern. Christ nailed to the Cross by three men.

37. *None.* Gold. Christ on the Cross. The Virgin on *l.*, John on *r.* Sun and moon above.

Below: two lions support the shield of France, ancient.

38. *Vespers.* Green with gold pattern on *r.*, pink on *l.* The Deposition. The Virgin kisses the *r.* hand, a man supports the body, another detaches the feet.

Below: a snail drawing a cart containing a cask, to *l.*

39. *Compline.* Gold. Christ with slender white cross steps out of gold tomb. Angel on *l.* Three soldiers in mail sleep under arch below.

Below: on *r.* a boy seated on the back of another who crouches; a third boy faces him; each has a foot raised and pushes the other's foot therewith. It is evidently a form of "cock fighting."

40. *Seven Psalms.* Gold. Christ as Judge seated on the rainbow. The Virgin and John Baptist kneel on *l.* and *r.*

Below: two angels support a gold shield bearing the instruments of the Passion: column, coat, nails, hammer, reed, etc.

41. *Office of the Dead.* Gold. A coffin with pink pall, and candles in front. Behind on *l.* two clerks singing; one on *r.* with bucket and asperge.

Below: a man digging a grave with a mattock; a rabbit on *l.*

The preliminary pictures are very interesting; the touch is soft and careful; the initials rather rougher, but probably by the same hand. The grotesques in lower margin, usually in pale colour and outline, very good indeed.

42. HORAE (Orleans). Vellum, $6\frac{3}{4} \times 4\frac{1}{2}$, ff. 111 + 2; 26 lines to a page; cent. xvi (1525); in a fine Roman hand. Bound in red morocco of cent. xviii with gold tooling. Bookplate of Mr. Bennett. On the flyleaf in a small hand: Rothelin. On another flyleaf are stuck two miniatures of cent. xiv much repainted. One is of the Nativity, with Joseph kneeling at the Virgin's feet, and another bearded figure seated on the ground on *l.* The other represents an Apostle, full face, between two groups of men, three or four of whom appear to be Canons, wearing almuces; the others are civilians.

Collation: a^2, 1^2, 2^8, 3^4, 4^8, 5^2, 6^8, 7^8, 8^{10} (1 canc.), 9^8-16^8 (wants 7, 8).

CONTENTS

Almanach pro annis vinginti sex (1525-1550). 1
Paragraphs on the year, months, divisions of months, golden number, and moon. 1*b*
Kalendar in black, red, and gold. 3
With two Latin quatrains on each month:

Jan. (*a*)

In iano claris calidisque cibis potiaris
Atque decem potus per fercula sit tibi notus
Ledit enim medo tunc potus uti bene credo
Balnea tute intres et venam findere cures.

(*b*) Item aliter:

Pocula leta pius amat et conuiuia Ianus
Mittatur sanguis Lactuca Cicerda serenda
Nasturci et semen. Vitis vetus ablaqueanda.
Lunaque decrescens bona ligna fabrilia cedit.

The second quatrain deals with agricultural operations.

Sequences of the Gospels. 15
Passio secundum Iohannem. 19
Oratio Bedae (?) de septem uerbis. 23*b*
Benedictio et recommendatio ad deum. 24
a. Benedictio dei patris.
b. In manus in effabilis.
Stabat mater. 25*b*
Obsecro te. 26*b*
O intemerata. 28*b*
Oratio die sabbati. Missus est Gabriel. 30
Sequuntur hore b. Marie virginis secundum usum insignis ecclesie Orleansis (*sic*). 33
With the Hours of the Cross and of the Holy Ghost.
Seven Psalms and Litany. 70
Office of the Dead. 79
Memoriae. 99
Oratio ad deum et sanctos angelos. 105*b*
Deus propicius esto.
Prayers at the Mass. 106
Hore beate Barbare. 107

In gold in the Kalendar: Francis.

In the Litany are no Orleans saints.

Martyrs: Eutropius.

Confessors: Marcellus, Louis.

Virgins: Genovefa.

The first three Memoriae are for Veranus, Euvurtius, and Anianus. Adrian, Claude, Antony of Padua, Antony the Hermit, Rochus, also occur.

The following shields occur in the borders: (1) *argent* under an oak tree proper, two pigs *sable* feeding; (2) *azure* a stag's head *or*; between the horns a

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human head of the second, with a crown or fleur-de-lis above it; (3) the same shields quarterly.

Also the motto ROSE APRES LIVER.

The miniatures are as follows:

In the Kalendar at the head of each month a rather elaborate gold frame inclosing an oblong panel with blue or brown ground dotted with gold on which is a picture of the Zodiacal sign.

1. Aquarius, a seated child pouring out of a flagon.
5. Gemini, half length, embrace.
6. Cancer, a crayfish.
10. Scorpius, a snake.

13. *Sequences of the Gospels.* Architectural Renaissance border mostly in dead gold with insertions of colour, and genii. John seated in *r.* corner in red over gold robe, with a book on his knee, the eagle perched on *l.* An elaborate and beautiful landscape. In air on a cloud the Virgin surrounded with rays.

14. In text: Luke turning over a book on a desk; ox below the desk.

15. Larger: Matthew, with pen, turning to the front. Angel in a recess holds a book open. The scene is an elaborate hall with genii and flowers. Full border.

16. Mark sits under canopy and unrolls book on desk. Genii play with the lion. Landscape on *r.* Full border.

17. *Passion.* The three Apostles sleeping on *l.* On *r.* Christ kneels. A praying angel sits facing Him. In air a small angel with long scroll. Soldiers enter the gate on *l.* Full border.

18. *Stabat Mater.* Pietà. The Virgin with the body on her knees. John kneels on *l.* Magdalene on *r.* Below and on *r.* Joseph arranges the tomb under a rock. Landscape. Full border.

19. *Obsecro te.* On *l.* lies the Child on a square stone (?) base covered with a linen cloth. The Virgin sitting on *r.* lifts the cloth and shows the Child to the infant John Baptist who prays. A scroll below: Post me venis et ante factus es. Landscape with figures and snowy mountains. Full border.

20. *O intemerata.* The Virgin and Child sit on *r.* on a throne under architecture. On *l.* in an archway stand three young angels singing from a music scroll. Behind them a landscape with snowy mountains. Full border.

21. *Missus est Gabriel.* The Virgin, under a large canopy or portico, kneels almost full face. Gabriel in air on *l.* The Father, above, sends down the Dove on a ray.

22. *Matins of the Virgin.* The Annunciation, again. The Virgin kneels on *r.* in a rich portico, with colonnades seen beyond, and marble pavement. Bed in alcove on *r.* Gabriel enters on *l.* Lily-pot in *c.* The Father seen in the sky behind, and the Dove on a ray.

23. *Lauds.* The Visitation. The Virgin on *l.* Two wingless angels attend her. Two maids attend Elizabeth. A house on a mount on *r.*, and a figure leaning on railings. Landscape, with two figures, possibly Joseph and Zacharias.

24. *Matins of the Cross.* Christ on the Cross. The Virgin sits on the ground in *c.*, supported by John and another Mary. Mary Magdalene sits on *r.*, two men behind her. Landscape with city and snowy mountains.

25. *Matins of the Holy Ghost.* The Virgin throned in *c.* Apostles kneel on each side. The Dove in *c.* of a circular opening in the roof. This picture is decidedly inferior, though not necessarily by another artist.

26. *Prime.* Joseph (beardless) and the Virgin adore the Child. The scene is a most elaborate ruined building, with genii perched all about it. The shepherds enter on *l.*

27. *Tierce.* Shepherd and woman on *l.* Two shepherds (one with bagpipe) and woman, on *r.* Sheep in *c.* Angel in air with blank scroll. Landscape.

28. *Sext.* Adoration of the Magi. The Virgin and Child seated on *r.*; Joseph beardless, behind. One of the kings is a negro. The scene is a building like that in 26, with genii about it.

29. *None.* The Presentation. The Child on a blue cushion on a long altar, on which is a gold bowl. Symeon mitred and nimbed on *l.* The Virgin kneels on *r.* attended by a maid, Joseph, and a youth.

30. *Vespers.* The Repose. The Virgin and Child sit under a rock. The Child takes cherries from a basket held by one of two little angels on *r.* At the Virgin's feet is a covered basket. Joseph on a bridge on *l.* waters the ass. Landscape with shepherd, soldiers, and snowy mountain.

31. *Compline.* Death of the Virgin. Her bed lies diagonally across the picture. In the foreground are three Apostles. Beyond the bed Peter places a candle between the Virgin's hands, and sprinkles her. Seven Apostles below.

32. *Seven Psalms.* Within an inclosure, with low gold wall, on *l.*, is Bathsheba seated on the edge of a bath with her feet in the water, attended by her maids. Her slippers lie near. On an open gallery connecting two buildings behind is David with three courtiers. On *r.* in front is a youth with a letter.

33. *Office of the Dead.* In front, on *l.*, Christ attended by Apostles. Peter kneels to help Lazarus who, with white hair and beard, stands in a square grave in the earth. Mary and Martha sit on the ground behind him. In the distance are Jews holding their noses. Buildings and mountains behind.

34. *In text, Memoriae.* Veranus. A bishop with crosier and book; blue arras behind.

35. Evurtius. A bishop seated with crosier and book.

36. Anianus. A bishop; similar to No. 34.

37. John Baptist in building. Lamb and cross on *r.*

38. Peter and Paul (*l.*) with key and sword. Three-quarter lengths.

39. Laurence in dalmatic with gridiron and book; blue arras.

40. Sebastian bound to a tree. Four arrows in him.

41. Adrian in cloak and hat holds sword and anvil. Lion on *l.*; blue arras.

42. Martin on white horse divides his cloak; beggar in front.

43. Nicholas. A seated bishop; three children in tub on *l.*

44. Claudius. A bishop with crosier; pink arras.

45. Anthony of Padua, in slate-coloured habit with open book; pink arras.

46. Anthony the hermit seated with open book. Pig on *l.* Black ground with gold dots.

47. Rochus as a pilgrim, in high gold boots. An angel on *l.* tends the plague sore on his thigh.

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48. Anne seated; the young Virgin on *l.* reads a book on her knee.

49. Magdalene with casket; pink and gold arras.

50. Margaret, with cross, rises from the back of a lion-like monster. Black ground; gold rays in *l.*, upper corner.

51. Apollonia with open book and forceps holding a tooth; pink arras.

52. *Hours of S. Barbara.* Full page, bordered. Barbara in red and gold sits reading by a tower on *r.* River, figures, and snowy mountains on *l.* and in background.

There is a multitude of small decorative initials mostly in white on dead gold ground. The whole book is a thoroughly good specimen of Italianized French work.

43. HORAE (Paris). Vellum, $7\frac{1}{8} \times 5\frac{1}{4}$, ff. 192; 16 lines to a page; cent. xv (early), or late xiv. Binding: modern brown calf. Bookplate of Mr. Bennett, and also of a French library, or collector, whose name is torn off. It represents a table heaped with books, engravings, a Roman *as*, a Roman lamp, a picture, two busts, etc.

Collation: 1^{12}, 2^{6}, 3^{8}-9^{8}, 10^{6}, 11^{8}-13^{8}, 14^{4}, 15^{8}-20^{8}, 21^{4}, 22^{8}, 23^{4}, 24^{8}, 25^{8}, 26^{4}.

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Seven Psalms and Litany.	81
Hours of the Cross.	99
Hours of the Holy Ghost.	105
Office of the Dead.	109
Obsecro te.	151*b*
O intemerata.	155
Seven Verses of S. Bernard. Illumina oculos.	158*b*
Prayer. Omnipotens sempiterne deus qui Ezechie regi.	159
Masses of the Holy Ghost, the Virgin, the Cross, the Dead.	161
Fifteen Joys in French.	173
Seven Requests in French.	178
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The Kalendar gives:

Jan. 3. Genevieve in red.
Feb. 1. Bridget in red.
May 19. Yves in red.
June 25. Eloy in red.

The Litany: Uriel among angels, which is very uncommon.

Confessors: Marcellus, Yvo, Rufus, Columban, Guillermus, Robert, Gerald, Tudgal, Budoc.
Virgins: Leocadia, Columba, Blandina, Genovefa.

The Memoriae are in very odd order: John Bapt., John Evang., Denis, Michael, George, Nicholas, Lazarus, Apostles, Martyrs, Confessors, Cosmas and Damian, the Trinity, Anthony, Virgins, Magdalene, Genevieve, Katherine, Maturin, Stephen, Laurence, Thomas, Sebastian, Lazarus, Eustace, Martin.

The probability is that the owner of the book had some connection with Brittany: this I judge from the occurrence of Yvo, Tudwal and Budoc.

The decoration of the book is excellent. Every page is bordered with a gold band, out of which spring branches of ivy-leaf—not too many; gold is the staple, blue and two reds also occur. The miniatures are not so good, but are very effective. For the most part they are in the form of a lozenge imposed on a quatrefoil. The grounds are frequently red with gold pattern.

1. *Matins of the Virgin.* Annunciation. Gabriel kneels on *l.* with scroll (*Maria . . . tecum*). Above him the head of the Father in a cloud breathing forth the Dove on a ray; the Virgin stands on *r.* Lily-pot in *c.*

2. *Lauds.* Visitation. Two figures only; the Virgin on *l.* Trees behind.

3. *Prime.* Blue and gold ground. On *l.* the Virgin in bed; in *c.* oxen, and Child in manger; on *r.* people seated.

4. *Tierce.* Three shepherds on *l.*; an angel flies down with scroll: Annuncio uobis ma[g]num gaudium. Blue, red, and gold ground.

5. *Sext.* Adoration. The Virgin crowned, and Child on *l.*; one king kneels bareheaded, the others stand.

6. *None.* Presentation. The maid with doves (Salome) is nimbed; so is Symeon who holds out his arms covered with a linen cloth.

7. *Vespers.* Flight. Joseph leads the ass to *r.*

8. *Compline.* The Son, with crown and orb, touches the crown of the Virgin, who is seated with Him.

9. *Seven Psalms.* Christ, throned with orb, points to an altar on *l.*, on which are the chalice and Host.

10. *Matins of the Cross.* The Crucifixion, with the Virgin and St. John.

11. *Matins of the Holy Ghost.* The Virgin and a group of Apostles seated on *l.*; Peter and a similar group on *r.*, the Dove descending in the midst. Blue and gold ground.

12. *Office of the Dead.* Coffin with dark pall and four candles. Three clerks at lectern desk behind; three mourners on *l.* Blue and gold ground.

13. *Fifteen Joys.* The Virgin crowned, and the Child, on a wooden seat.

14. *Seven Requests.* Christ throned on the rainbow, showing His wounds.

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44. HORAE (Paris). Vellum, $4\frac{1}{8} \times 3\frac{1}{8}$, ff. 298; 14 lines to a page; cent. xv, before the middle (?); in a very good hand. Written in France. Binding: modern green morocco tooled to imitate a French binding of cent. xvi. Arms of Henry Gee Barnard on the cover and (on stamped leather) inside the cover; gauffred fore-edges. Bookplate of Mr. Bennett.

Collation: 1^8, 2^8 (wants 1), 3^8-5^8, 6^4, 7^8, 8^8, 9^8 (wants 2), 10^6, 11^8-18^8, 19^4, 20^{10}, 21^8-28^8 (wants 8), 29^8, 30^8, 31^8 (1 left), 32^6, 33^6, 34^8-40^8; much misbound.

CONTENTS

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Sequences of the Gospels (Luke, John, Matthew: incomplete). 52
Vespers and Compline of the Cross. 60
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Seven Psalms and Litany. 73
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Domine sancte pater . . . qui propter nostram redempcionem.
D. I. C. gloriosissime conditor.
Anima Christi, etc.
Deprecor te domina.
Gaude uirgo mater Christi. 207
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Prayer to the Virgin (first leaf gone). 214
Fifteen Joys in French. 218*b*
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End of the Sequences of the Gospels (Matt., Mark). 243
Passio secundum Marcum. 246
Hours of the Virgin (Matins and Lauds). 251

The proper order of the leaves is:

Kalendar (231-242); Sequences of Gospels (52-59, 243-245).

Hours of the Virgin, 251-298, 1-43; of the Cross and Holy Ghost, 44-51, 60-72.

Seven Psalms, 73-96; (?) Office of the Dead, 97-158; Memoriae and miscellaneous prayers, 159-226.

In the Kalendar: Denis in gold.

In the Litany:

Confessors: Germanus, Laudus, Julian, Vigor.
Virgins: Genovefa, Radegund, Anastasia.
Memoriae: Apostles include Bernard.
Martyrs: Gervais and Protais, Quintus.
Confessors: Germanus, Lazarus, Antony, Maurus, Julian, Marcellus, Louis.
Virgins: Lucy, Genevieve.

The borders are very good, consisting nearly always of gold foliage with dark and silver flowers on a plain ground. They occur on the pictured pages only. Elsewhere the initials branch out into gold foliage and silver flowers.

The pictures are:

1. *Prime of the Virgin.* She kneels, facing *r.*, adoring the Child; Joseph behind her; manger, ox, and ass on *r.* The first leaf of *Tierce* is gone.

2. *Sext.* The Magi on *r.*, the Virgin, Child, and Joseph on *l.*; the stable behind.

3. *None.* The Virgin kneels with the Child on *l.*, under a stone arch, the maid with basket stands behind her. Symeon, mitred and coped, with cloth over his hands, behind the altar on *r.*

4. *Vespers.* Flight. Joseph leads the ass to *r.*; an angel in white follows with basket.

5. *Compline.* Christ in imperial crown, with sceptre, throned on *r.*; the Virgin kneels to him; behind her an angel in red dalmatic; another in air crowns her; four more hold a blue canopy over them; red background. Friar (?) in border.

6. *Matins of the Cross.* The Agony. The Apostles sleep in front within a wattled railing; Christ in white over blue kneels facing *r.*; the cup on a rock; the head of the Father above; city on *l.*

7. *Prime.* Betrayal. Malchus in armour lies in front; Judas has the bag; Christ has Malchus' ear in His hand. On *l.* Peter and a figure in red, nimbed, with robe concealing his face; soldiers fill the picture.

8. *Tierce.* Pilate in furred hat sits on *l.*, Christ before him; soldiers and accusers fill the scene. Three bear pennons with black double eagle on gold ground.

9. *Sext.* Christ bears the cross to *r.*, Simon supports it; the Virgin follows; horseman on *r.*, soldiers and buildings behind.

10. *None.* Christ on the Cross between the Virgin and John, skull and bone at His feet; river and landscape behind.

11. *Sequences of Gospels.* Luke, under stone arch with timber work above, writes and looks round at ox on *l.*

12. John, on round island, writes. Eagle with inkhorn and raised wings on *l.*

13. Matthew in vaulted building writes: Evangelium secundum Matheum. In illo tempore cum. Angel on *l.* holds ink bottle.

14. *Vespers of the Cross.* Rather damaged. The Deposition. Two men take the body down. Joseph on *r.* with casket; the Virgin, John and another on *l*

The first leaf of *Compline* is gone.

15. *Hours of the Holy Ghost.* The Virgin kneels, full face, between groups of kneeling Apostles; the Dove under gold vaulting above sheds flames.

16. *Seven Psalms.* David kneels, facing *r.*, in a fair landscape; harp on *r.* The head of God in the sky.

17. *Office of the Dead.* Three coped clerks, full face, a crowd of spectators behind them. In front

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two grave-diggers lay a shrouded corpse in the grave.

18. *Memoriae.* Group of Confessors. In front stand Benedict (?), Augustine, Jerome, Giles with book and deer, and Gregory. Behind, two angels look over; pink and gold.

19. Group of Martyrs. In front, Laurence, Vincent, George or Maurice in black armour with red shield, bearing eight arms with gold balls. Stephen with stones on his head, book, and scarlet bag.

20. Group of Confessors. In front, John Baptist, John Evangelist, a black monk, and a Pope.

21. Group of Virgins. In front, Barbara, Apollonia with pincers, and Katherine.

22. *All Saints.* In front, Apostles (Peter and Paul). Pope, Cardinal and Bishop seen behind.

23. *Gaude virgo.* The Virgin and Child seated in a stone inclosure (hexagonal). An angel in white kneels on *l.* In air two little red angels crown her.

24. *Obsecro.* Pietà. The Virgin with the book in *c.* John kneels on *l.*, Magdalene on *r.*; landscape behind.

25. *Fifteen Joys.* The Virgin, in white, standing full face, kisses the Child, in pink. On *l.* kneels an angel, in white, with harp; another on *r.* with book. Blue ground with gold flourishes.

26. *Seven Requests.* Christ as Judge in pink mantle lined with green, throned on the rainbow, the orb below His feet. The Virgin kneels on *l.*, John Baptist on *r.* Two angels above blow trumpets pointing vertically down; on earth below three dead rise.

27. *Sequences of Gospels.* Mark, in room with arched window on *r.*, sits writing. Winged lion on *r.*

28. *Passio.* Christ on the Cross between the Virgin and John, who are both in white; city behind.

29. *Matins of the Virgin.* The angel on *l.* with scroll: *Aue . . . plena.* The Virgin seated on the floor on *r.*, near a chair; above the roof on *l.* the head of the Father.

30. *Lauds.* Visitation. The Virgin followed by Joseph on *l.* A maid in green in a doorway on *r.* Landscape.

These pictures are very delightful. Delicacy of execution and brightness of colour are prominent features throughout. The artist must have been a man of considerable distinction, and other specimens of his work could no doubt be traced. The groups of saints, Nos. 18-22, and the two pictures, Nos. 25 and 28, which approach *grisaille* work are particularly pleasing.

45. HORAE (Paris). Vellum, $6\frac{7}{8} \times 4\frac{3}{4}$, ff. 130; 20 lines to a page; cent. xv (late). Modern binding. The name C. Taylor (?) on the flyleaf. Bookplate of Mr. Bennett.

Collation: 1^6, 2^8, $3^{2?}$, 4^8 (+ 1), 5^8-9^8, 10^2, 11^8-15^8 (4 canc.), 16^8, 17^8 (8 canc.).

CONTENTS

Kalendar (two columns on a page) in French, in red, gold, and blue.	1
Sequences of the Gospels.	7
Obsecro te. O intemerata.	12
Hours of the Virgin. (Use of Paris.)	17
Hours of the Cross.	70*b*
Hours of the Holy Ghost.	73
Seven Psalms and Litany.	76
Office of the Dead.	89*b*
Memoriae.	124*b*

In the Kalendar:
Jan. 3. Genevieve in gold.
Nov. 3. Marcel in gold.
In the Litany:
Eligius, Ludovicus, Genovefa.
Memoriae:
Genovefa.

Each page of the Kalendar has a border of sky and trees, and at the bottom is an oblong miniature with half-length figures representing the occupation of the month.

1. *Jan.* Old man at table; servant brings in a dish.
2. *Feb.* Youth warming his feet at a fire.
3. *Mar.* Man pruning vines.
4. *Ap.* Youth and maid seated by a thicket.
5. *May.* Youth on white horse; maid seated behind him.
6. *June.* Man mowing.
7. *July.* Man reaping.
8. *Aug.* Man sowing.
9. *Sept.* Man treading grapes in vat. Three other vats; trees behind.
10. *Oct.* Man with raised stick beating oaks; pigs on *r.*
11. *Nov.* Man in yard kneeling on dead pig; fire on *l.*
12. *Dec.* Man in apron raking out an oven.
13. *Sequences of Gospels.* John writing; eagle on *l.* In the border, four figures of prophets.
14. In text. Luke with ox, writing; prophet in border.
Grotesques below.
15. In text. Matthew writing; angel with book in border.
Below: monkey fishing in a pool.
16. In text. Mark at desk; lion with book in border.
Monkey by stream below.
17. *Obsecro te.* Half length of Virgin and Child. Background of gold arras, topped by red angels; three angels in border, one with book.
Below: monkey on monster by stream.
18. *O intemerata.* In text. The Virgin crowned; red angels behind.
In border and below: three angels, one with book, two with music.
19. *Hours of the Virgin. Matins.* Full page. The Fall. Adam on *l.* feeling his throat; the serpent, human-headed.
20. The Annunciation. Behind and above the angel on *r.*, the Father and Dove.
Below: the Virgin seated weaving.

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21. *Lauds.* The Visitation. Elizabeth on *r.*
22. *Prime.* Joseph and the Virgin adore the Child.
Below: the midwife warms a linen cloth at a fireplace, in landscape.
23. *Tierce.* Two shepherds; blue angel above.
Below: grotesques in a landscape.
24. *Sext.* Adoration of the Kings. Virgin and child on *l.*
Grotesques below.
25. *None.* Presentation. Symeon, nimbed, on *l.*; Joseph and the maid with doves and candle.
Below: the Virgin and Child, seated.
26. *Vespers.* The Flight into Egypt. Joseph leads the ass to *r.*
Below: The husbandman sowing; green corn behind; soldiers on *r.*
27. *Compline.* Coronation of the Virgin. She kneels to the Father (in tiara) on *r.*; red angels hold up a slate-coloured drapery behind her.
Grotesques below.
28. *Hours of the Cross.* Christ crucified. The Virgin and John on *l.*; priest and soldiers on *r.*
Below: the Agony. Christ kneeling. The three Apostles sit sleeping.
29. *Hours of the Holy Ghost.* The Virgin and Apostles kneel, facing *r.*; the Dove above.
Grotesques below.
30. f. 75*b*. A tree with a red shield on it, bearing a gold harp.
These arms seemingly are assigned by a pencil note at the end to Arpajon de Lautrec.
31. *Seven Psalms.* Bathsheba in the bath. In border on *r.*, David at a window.
Below: a boy in landscape. On *l.* two figures of prophets.
32. *Office of the Dead.* Dives, in hell among rocks and demons, points to his mouth; a red-hot collar is about his neck. Above, the bust of Abraham and Lazarus.
Below: man shooting with bow, in landscape.
33. *Memoriae.* In text. The Father and Son seated with book.
34. Michael; half length.
35. John Baptist; half length, with lamb.
36. John Evangelist, with cup and serpent.
37. James, in pilgrim's hat, with staff and book. Sheep below.
38. Sebastian, bearded; an archer shoots at him. Man shooting bird below.
39. Mary Magdalene, with casket.
40. Genevieve; with candle and book.
41. Katherine, crowned, with sword and book.
42. Barbara by a tower.

Every page has a partial border of geometrical pattern and conventional foliage. The special fancy of the artist is for pictures of grotesque creatures emerging from bushes in a landscape. The work is only of mediocre quality, sometimes very rough.

46. HORAE (Paris). Vellum, $6\frac{5}{8} \times 4\frac{3}{8}$, ff. 188; 16 lines to a page; cent. xv (late); in large hand. Good olive morocco binding, with oval stamp of cross and instruments of the Passion, and much gold tooling. Bookplate of Mr. Bennett.

Collation: 1^{12}, 2^{2}, 3^{8}-12^{8}, 13^{4}, 14^{8}-24^{8}, 25^{4}; blank flyleaves at each end.

CONTENTS

Kalendar in French, in red, blue, and gold.	1
ff. 13, 14 blank.	
Sequences of the Gospels.	15
Obsecro te.	21
O intemerata.	25
f. 30 blank.	
Hours of the Virgin. (Use of Paris.)	31
f. 98 blank.	
Seven Psalms and Litany.	99
Hours of the Cross.	117*b*
Hours of the Holy Ghost.	124
Office of the Dead.	129
The Fifteen Joys in French.	176
The Seven Requests.	181
Memoriae.	183*b*

In gold in the Kalendar: Genevieve, Eloy, Lupus, Giles, Louis, Marcel, Denis.
Litany:
Martyrs: Victor, Denis.
Confessors: Marcel, Louis, Magloire.
Virgins: Genevieve.
Memoriae: Genevieve.

Every page has a partial border of line and leaf-work, with occasional insertions of geometrical panels.

The miniatures are:
1. *Sequences of the Gospels.* John kneeling on a small island, writes on a scroll on his knee. Behind is a square piece of wicker work leaning against a tree.
2. In text. Luke in room at desk; ox on *r.*
3. In text. Matthew, similar. Angel on *r.* holds inkstand.
4. In text. Mark, similar. Lion on *r.*
5. *Obsecro te.* The Virgin with Christ's body on her lap at foot of the Cross.
6. *O intemerata.* The Virgin and Child throned under canopy in a room.
7. *Hours of the Virgin. Matins.* Annunciation. The Virgin seated in a loggia with gold carved wainscot and wagon roof. The angel at some distance. Pavement of green and pink on hatched lines.
8. *Lauds.* Visitation. Two figures. Towered building behind. A pretty picture. Elizabeth is in yellow, orange under robe and pink mantle.
9. *Prime.* The Virgin, ox, and ass, on *l.*, Joseph on *r.*, adore the child.
10. *Tierce.* Two shepherds; angel in air with scroll.
11. *Sext.* Adoration of the Magi. Virgin and Child on *l.* The first king has no offering.
12. *None.* Presentation. Maid with candle. Symeon mitred and nimbed. The altar cloth is marked with crosses.

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13. *Vespers.* The Flight. Joseph follows the ass (rather well drawn) to *l.*

14. *Compline.* The Coronation of the Virgin. She kneels to the Son (?) in tall white mitre, with orb, throned on *r.* Over a wooden settle are seen angels.

15. *Seven Psalms.* David slings at Goliath in gold armour on *r.* The stone is in his forehead.

16. *Hours of the Cross.* Christ, crucified, between the Virgin and St. John.

17. *Hours of the Holy Ghost.* The Virgin (full face) and Apostles kneel. The Dove above the Virgin's head.

18. *Office of the Dead.* On *r.*, near the door of a building, a Pope, an Emperor, in gold armour, with raised sword, and a Cardinal. Death, a blackened corpse, strikes at the Pope with a dart.

19. *The Fifteen Joys.* Large half length of the Virgin, with joined hands. Background of pink and dark brown or black.

20. *The Seven Requests.* In text. The Father in tiara holding the crucified Son before Him.

21. *Memoriae.* In text. Michael trampling on the devil, with raised sword.

22. Peter in room with book and key.

23. Paul, similar, with sword and book.

24. John Baptist in landscape, with lamb.

25. John Evangelist in room, with cup.

26. Nicholas; boys in tub on *l.*

27. Mary Magdalene in room, with casket.

28. Katherine in room, with palm, book, sword, and wheel.

29. Genevieve in room, with book and candle.

In this book the work occasionally reaches quite a good level. For the most part it does not rise above mediocrity. The best pictures are Nos. 8 and 18.

47. HORAE (Paris). Vellum, $5\frac{7}{8} \times 4\frac{1}{4}$, ff. 182; 17 lines to a page; cent. xv (late). Modern vellum binding. Bookplate of Mr. Bennett.

Collation: a^{12}, 1^8, 2^8 (wants 4, 5), $3^{2?}$, 4^8-7^8 (wants 1, 8), 8^8 (wants 4, 5), 9^8, 10^{10} (3rd and 4th sheets transposed), 11^4, 12^8 (7, 8 canc.), 13^8-15^8 (+1), 16^6, 17^{10} (10 canc.), 18^8-21^8, 22^6, 23^{10}, $22^{2?}$.

CONTENTS

Kalendar in French, in red, blue, and gold.	1
Sequences of the Gospels.	13
Obsecro te.	21
O intemerata (beginning gone).	24
Hours of the Virgin (Use of Paris).	29
Seven Psalms and Litany.	93
Hours of the Cross.	110*b*
Hours of the Holy Ghost.	118
Office of the Dead.	124
Memoriae.	171

S. Genevieve in gold in the Kalendar on *Jan.* 3 and *Nov.* 26. Also Marcel on *Nov.* 3.

In the Litany:

Virgins: Valeria. Genevieve and Marcel do not occur.

Memoriae of Antony and Genevieve.

The Kalendar has oblong pictures in the lower margins, inserted in the border, of the signs and occupations.

1. *Jan.* At table; back to fireplace; sideboard with cloth and vessels at the end of the room; servant on *r.* brings in a dish.

2. Aquarius, a nude boy, pours from a flagon into a stream in landscape.

3. *Feb.* Seated in a room; fireplace on *r.*; door on *l.*

4. Pisces in stream.

5. *Mar.* Two men pruning vines, which are planted in round holes.

6. Aries in landscape; blue castle on a hill.

7. *Ap.* Two girls, one seated, one with basket of flowers, in a walled garden.

8. Taurus. Landscape like No. 6.

9. *May.* Man on white horse with hawk on hand; lady on a pillion; two dogs.

10. Gemini. Man and woman holding shield, with patterns on it, before them.

11. *June.* Mowing; river and houses behind.

12. Cancer. Crayfish by stream.

13. *July.* Reaping; wife tying up sheaf.

14. Leo in landscape like No. 6.

15. *Aug.* Two men thresh in a barn; flagon and drinking-vessel on a window-ledge.

16. Virgo with palm between sheaves.

17. *Sept.* Man treading grapes; man by casks on *r.*

18. Libra. Woman in a room, holding scales.

19. *Oct.* Sowing; sack of seed on *r.*

20. Scorpius among rocks in landscape.

21. *Nov.* Beats oaks for pigs.

22. Sagittarius shooting backwards to *r.*

23. *Dec.* Man cuts a pig's throat; wife holds basin for the blood; a sheaf behind.

24. Capricorn. Goat emerging from cornucopia.

25. *Sequences of the Gospels.* John on island, writing; eagle, on *l.*, holds inkstand in its beak.

26. Luke in room; writing at desk-table; canopy above; ox with red wings on *r.*

27. Matthew in room; writing-scroll on his knee; angel on *l.*; holds open book.

28. Mark in room; writing-scroll on his knee; lion on *l.* with red wings; circular desk.

29. *Obsecro te.* Virgin, crowned, and Child in a room; bed behind two angels on *l.* with harp and lute; the Virgin holds a pink, the Child a scroll.

30. *Matins of the Virgin.* Full page. The Annunciation. The Virgin kneels at desk under canopy on *l.*; an angel has sceptre and scroll, *Ave . . . tecum. mulie*[*ribus*]; the Father, seen half length through a window on *r.*, sends forth the Dove; elaborate stone arch above. The pictures to *Lauds* and *Prime* are gone.

31. *Tierce.* Two shepherds in astonishment; angel in air with scroll (*Gloria . . . et in*); good landscape.

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32. *Sext.* Adoration of the Magi. The Virgin and Child on *l.*; thatched stable-roof with a hole in it.

33. *None.* Presentation. The Virgin and maid (with basket and candle) kneel on *r.* Symeon, mitred and nimbed, and attendant on *l.*; altar, with gold retable and circular canopy, in the background.

34. *Vespers.* Flight. Joseph leads the ass to *l.*; maid follows; on a hill an idol falls from a pillar.

35. *Compline.* The Father throned on *l.* with tiara and orb; the Virgin kneels on clouds; over a rich gold partition an angel bends to crown her; background of red angels.

36. *Seven Psalms.* Architectural frame in dead gold; Christ as judge on the rainbow, between two angels with long trumpets on *l.*; the Virgin crowned and two other female saints seated on clouds; on *r.* John Baptist and two others; on *l.* three men rise from graves.

37. Below the text. On *l.* David praying; on *r.* Nathan addressing David.

38. *Hours of the Cross.* Frame as in No. 36. Christ on the Cross between the thieves. Sun and moon in the sky; on *l.* the Virgin, John, and Magdalene; on *r.* the centurion and another soldier.

39. Below. Pilate, throned on *l.*, in gold armour, blue tunic, and red boots, washes his hands. Before him, Christ between two men.

40. *Hours of the Holy Ghost.* Architectural frame. On *l.* the Virgin at desk under a canopy; the Apostles kneel about her; the Dove in air on *r.*

41. Below. The Baptism of Christ; angel on *l.* with robe.

42. *Office of the Dead.* Architectural frame. A dead man in bed; head to *l.*; above, angel with the soul repels a devil; a priest in surplice and stole holding shrine and asperge; a cross-bearer on *r.* a buffet with a gold ciborium; Christ seen in air through a window; in front, on each side, sit a woman and a friar, the latter reading.

43. Below. A sexton lays a shrouded corpse in the grave; cross-bearer with bucket; priest with asperge, in cope; mourners (not in black), on *r.*

44. *Memoriae.* In text. The Father and Son, seated with book between them; the Dove between their heads.

45. Michael trampling on a dragon-devil.

46. John Baptist's headless body leans out of a tower in *c.*; on *l.* Salome with charger; on *r.* executioner with sword and head.

47. John Evangelist in barrel (of oil) on a fire; two tormentors.

48. James, as pilgrim, seated with book; altar on *l.*, with retable and riddles (*i.e.* curtains).

49. Christopher crossing stream; the Child on his shoulders; on a cliff on *r.*, hermit with lantern and rosary.

50. Sebastian, bearded, bound to a tree; two archers on *r.*

51. Nicholas as bishop in a room; children in tub on *l.*

52. Anthony, with book, seated; two devils beat him; pig on *l.*

53. Katherine about to be beheaded. On *r.* fire falls on the framework of the wheel.

54. Noli me tangere. Magdalene, with casket, kneels on *r.*

55. Genevieve with book and candle. In air, angel on *l.*; devil with bellows on *r.*

56. Barbara beheaded by her father, Dioscorus, on whom fire is falling; tower in background.

Every page has a partial border of conventional foliage in geometrical panels.

The pictures are above mediocrity, and are of very pleasant effect. They do not depart widely from ordinary schemes.

48. HORAE (Rome—Paris?). Vellum, $4 \times 2\frac{5}{4}$, ff. 92; 30 lines to a page; cent. xvi (early); in a fine small Gothic hand; written in France. Binding: modern green velvet. Belonged to Mr. Bennett.

Collation: 1^6, 2^7 (1 canc.), 3^6, 4^{10}, 5^8-7^8 (8 canc.), 8^8-12^8.

CONTENTS

Kalendar in black and blue.	1
Sequences of the Gospels.	7
Obsecro te.	10*b*
O intemerata.	12*b*
f. 14 blank.	
Hours of the Virgin, Use of Rome, followed by Office of the Virgin in Advent.	15
f. 52 blank.	
Seven Psalms and Litany.	53
Hours of the Cross.	63
Hours of the Holy Ghost.	65*b*
Office of the Dead.	67*b*
Memoriae.	90*b*

In the Kalendar:

Jan. 20. Niserii (?) C.
Feb. 8. Salomonis M.
18. Symonis Ep.
Feb. 29. Augustini Ep.
Mar. 1. Albini.
19. Johannis Abb.
23. Juliani M.
31. Galbine V.
Ap. 1. Venantii Ep.
5. Herenis V.
30. Eutropii M.
May 13. Seruatii Ep.
16. Maxime V.
June 20. Regine V.
Sept. 1. Lupi et egidii, in blue.
6. Huberti Ep.
25. Firmini Ep.
Oct. 19. Florentini Ep.
Nov. 3. Huberti Ep.
12. Liuini M.
28. Maximi Ep.
Dec. 14. Nicasii M.
18. Gaciani Ep.

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In the Litany:
Confessor: Marcialis.
Virgins: Columba, Eugenia, Martha.

The Use is Roman. The Saints point to North-Eastern France or Flanders. The pictures suggest to me a Paris artist.

The borders have grounds of fluid gold, and are divided in some cases into geometrical fields. They conform to the ordinary type. In the pictures, the figures are usually half or three-quarter lengths, and on a large scale. They are the work of a very skilful hand, but have suffered somewhat from time. The most noteworthy are Nos. 10, 13, 17, 18.

1. In text. *Sequences of the Gospels.* John writing; eagle on *r.*
2. In text. Luke; ox on *r.*
3. „ Matthew; angel on *l.*
4. „ Mark looks at pen; lion on *l.*
5. *Obsecro te.* Pietà. The Virgin seated, facing *l.*, holds Christ's body.
6. *O intemerata.* The Virgin, full face, with joined hands, surrounded by rays.
7. *Matins of the Virgin.* Gabriel kneels on *l.*, the Dove above him; the Virgin on a gold throne on *r.*, book on knee.
8. *Lauds.* The Visitation. Elizabeth kneels on *r.*
9. *Prime.* The Virgin adores the Child lying on *r.*; Joseph behind her; ox and ass beside her; two shepherds in background.
10. *Tierce.* Three shepherds with crooks facing *l.* and looking up; the foremost is a conspicuous and interesting figure in pink; a small gold and blue angel in a dark blue sphere above.
11. *Sext.* The Virgin and Child on *r.* in front; the Magi on *l.*
12. *None.* The Virgin and Child on *l.* in front, a maid beyond her, Joseph's head seen behind her; Symeon, nimbed, in mitre and cope on *r.*, a gold altar seen in front of him.
13. *Vespers.* The Flight. Joseph precedes to *r.*; a maid and boy attend the Virgin and Child; the ass is not visible.
14. *Compline.* The Virgin, full face, crowned, with joined hands, supported by four angels; above, in air, the Father, with orb, in gold tiara, half length.
15. *Seven Psalms.* David in gold armour, with sword and shield, kneels facing *l.*; harp on *l.*; gold bust of God seen in air (blue and gold).
16. *Hours of the Cross.* Christ bears the Cross to *l.*; on *l.* soldiers in gold armour, their backs turned; the Virgin and others follow.
17. *Hours of the Holy Ghost.* Peter in the *c.* of a group of Apostles looking up; the Dove above; the Virgin in the background; this is an uncommon arrangement.
18. *Office of the Dead.* Job seated on *r.* in linen cloth, almost turns his back on the three friends on *l.*; a house with ruined tower on a hill behind.

49. HORAE (Paris). Vellum, $6\frac{3}{4} \times 4\frac{3}{4}$, ff. 206; 16 lines to a page; cent. xv (late); written at Paris. Binding: brown leather, with a fine interlaced pattern in gold covering each side. In centre the motto: · HV | MILI | TE · IE | · PRI | SE · In other interstices the date 1·5·5·8· and fleurs-de-lis. On the back three panels of ornaments and two panels of fleurs-de-lis; gilt edges, gauffred. Book-plates of Ambroise Firmin Didot and Mr. Bennett; also the stamp: F. Liechtenstein. Bibliothek. The manuscript was No. 23 in the Firmin Didot collection sold in 1879. It is described, and the binding figured, in the *Catalogue illustré.* The writer of the description tells us that the book was for many years preserved in an old Scottish family as a souvenir of Mary Queen of Scots. It is supposed to have been put into its present binding on the occasion of her marriage to Francis II, which took place in 1558. It was not, however, written specially for her use, for it dates from 1480 or later. The prayers to the Virgin, which sometimes give a clue to the origin of these books, are here expressed in the person of a male suppliant, "famulus tuus N."

Collation: 1^6, 2^6, 3^8, 4^{21}, 5^8, etc. The collation is impracticable owing to the tightness of the binding.

CONTENTS

Kalendar in French in red, blue, and gold.	1
Sequences of the Gospels.	13
Obsecro te.	21
O intemerata.	26
Hours of the Virgin (the Use is that of Paris).	31
Seven Psalms and Litany.	
Hours of the Cross.	122*b*
Hours of the Holy Ghost.	130*b*
Office of the Dead.	137
The Fifteen Joys, in French.	187*b*
The Seven Requests, in French.	194
Memoriae.	198

In the Kalendar the Paris Saints Genevieve and Marcel are in gold, and the former is in the Litany, which is otherwise undistinctive.

In respect of decoration the book is a very good average specimen of its class. Each page has at

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least a partial border, usually divided into fields of geometrical form and filled with foliage and grotesques.

The Kalendar has the usual miniatures in the border of the first page of each month, sign on *r.*, occupation in lower margin.

Jan. Warming his hands.
Aquarius, nude boy with urn.
Feb. Drinking at table.
Pisces.
Mar. Pruning vines.
Aries.
Ap. Girl gathering flowers.
Taurus.
May. Youth and maid in grove.
Gemini behind a railing.
June. In shirt, cutting hay.
Cancer, red crayfish.
July. Reaping.
Leo.
Aug. Threshing.
Virgo with palm.
Sept. Treading grapes.
Libra, held by a woman.
Oct. Sowing in a pretty landscape.
Scorpius.
Nov. Beating oaks for pigs.
Sagittarius, centaur shooting.
Dec. Killing pig.
Capricornus, goat in cornu copiae.

12. *Sequences of the Gospels.* John on island writing; eagle on *l.* with ink bottle.

14. Luke in room; winged ox on *r.*; shelf with books high up on wall.

15. Matthew in room; angel on *r.* with ink bottle.

16. Mark in room looking at pen; winged lion on *l.*; bookshelf as in No. 14.

17. *Obsecro te.* Virgin and Child seated in room; two angels on *l.* with pipe and harp.

18. *O intemerata.* Pietà. John on *l.*, Magdalene on *r.*, cross and ladder behind.

19. *Matins of the Virgin.* Annunciation. The Virgin on *l.*; through the window is seen the Father, sending the Dove on rays; angel on *r.*; the words, *Aue . . . tecum*, scroll-wise in the air; *Aue gracia* on arras behind; the Virgin's prayer-desk is handsome.

(Border of small pictures.) 21. (Bottom *l.*) Priest in blue chasuble holding gold disk, clerk in surplice by him, repulses Joachim (who holds a small lamb) and Anne; altar on *l.* with images.

22. Top. Joachim and Anne embrace at the golden gate.

23. Anne in bed; a maid in front washes the infant Virgin.

24. The Virgin ascends a flight of steps; at top a mitred priest; her parents on *l.* look on.

25. *Lauds.* Visitation. Joseph on *l.*

26. *Prime.* Joseph and the Virgin (both on *l.*) adore the Child; the ass kneels on *r.*; the ox seen further off on *l.*

27. *Tierce.* Two shepherds, excited; angel in air with long scroll: Gloria in altiss[imis] deo et in terra pax.

28. *Sext.* Adoration. The Child puts His hand into a box offered by the eldest king.

29. *None.* Presentation. Symeon, mitred and nimbed, on *l.*; maid with candle and doves.

30. *Vespers.* Flight. Joseph leads the ass to *l.*; a maid follows; an idol falls from a column.

31. *Compline.* The Son, in tiara with orb, throned on *l.*; the Virgin kneels to Him; an angel, seen over a wooden partition, is crowning her; behind him is a sky of red angels.

32. *Seven Psalms.* Christ, throned on rainbow as Judge; two demi-angels, with trumpets, on clouds on *l.* the Virgin and others; on *r.* John Evangelist with cup, and others; three dead rise from graves below.

Border of small pictures. 33. Top. David as a youth sits playing harp; Saul as king throned on *r.*

34. David, as king, kneeling before a gold tablet on a table; God seen through a window over it; harp in leather case on the wall.

35. Bottom *l.* David throned (attendant by him) gives a letter to Uriah, in gold armour, kneeling.

36. Bottom *r.* A battle of cavalry (Uriah's death).

37. *Matins of the Cross.* The Crucifixion, with the thieves. Skull and bones at the foot of the Cross; the Virgin supported by John on *l.*, soldiers on *r.*

Border of small pictures. 38. The Betrayal.

39. Christ before Pilate, who washes his hands.

40. Top. The Scourging.

41. Below. Christ bearing the Cross; a man strikes him; the Virgin follows.

42. *Matins of the Holy Ghost.* Pentecost. The Virgin kneeling at desk as in No. 19; on *l.* the Apostles kneeling; the air full of gold flames; the Dove not seen.

Border of small pictures. 43. Bottom *r.* The Baptism of Christ. The Dove above Him; angel with His robe on *l.*

44. Peter baptizes a kneeling crowd, by affusion. The Dove in air.

45. Peter preaching to six people. The Dove in air.

46. The Division of the Apostles. They have long staves and books, and walk in various directions; the conspicuous one is John.

47. *Office of the Dead.* Dead man in bed; priest in surplice and stole sprinkles him with an asperge; cross-bearer with cross and bucket; a woman with book seated on the floor in front; in air an angel with cross-staff repels a demon and carries off the nude soul, which stretches its hands towards God, who is seen through a window.

Border of small pictures. 48. An old woman sews up a body in a shroud; bed in background.

49. A youth confessing to a priest in surplice, black almuce on head, and stole; altar in background.

50. Coffin with rich pall carried to *l.* by four friars.

51. Sexton lifts the shrouded corpse into the grave: priest in blue cope sprinkles it with asperge from bucket held by cross-bearer; two women on *r.*

52. *Fifteen Joys.* Virgin and Child seated on *l.*; two angels in dalmatics with pipe and lute on *r.*

53. *Seven Requests.* The Trinity. Father and Son seated, covered by one mantle, supporting an open book between them; over it is the Dove; green hanging and sky of red angels behind.

54. Memoriae (in text). Michael smiting a dragon in landscape.

55. James the Great as pilgrim seated on *l.*; a bareheaded pilgrim kneels to him.

56. Christopher carries the Child over river to *l.*; hermit with lantern on *r.*

57. Sebastian (bearded) bound to tree on *l.*; two archers shoot at him.

58. The headless body of John Baptist, with bound

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hands, leans forward out of dungeon window in *c.*; Salome on *l.* with charger; executioner on *r.* with the nimbed head.

59. Anthony, seated full-face with book; pig, on *l.*, looks up at him; two demons beat him.

60. Katherine kneels, face *l.*, about to be beheaded; on *r.* two spiked wheels, broken by fire, which is falling on them.

61. Genevieve on a path, with long taper; an angel in air on *l.* lights it; a devil on *r.* blows it out with bellows.

62. Christ appears to Mary Magdalene in wattled enclosure; he has long cross-staff; she holds her casket.

63. Margaret, holding small cross, emerges from the back of the dragon in a dungeon.

50. HORAE (Paris). Vellum, $5\frac{1}{2} \times 3\frac{3}{4}$, ff. 144; 18 lines to a page; cent. xv (*circa* 1470); in a rather current hand. Binding: green velvet with silver-gilt clasps. Bookplate of Mr. Bennett.

Collation: 1^6, 2^2, 3^6, 4^6 (?), 5^8 (wants 1, 2?), 6^8, 7^6, 8^8-13^8, $14^{?10}$ (wants 1), 15^8 (wants 1), 16^8 (wants 1), 17^8-19^8, 20^4 (wants 1), 21^8. Quire two consists of two leaves, one of which is the frontispiece to the Hours of the Virgin, replacing the first leaf of the Sequences of the Gospels.

CONTENTS

Kalendar in brown and blue.	1
Frontispiece to Hours of the Virgin.	7
Sequences of the Gospels.	8
Obsecro te.	13
O intemerata.	17
Hours of the Virgin (Use of Paris).	21
Seven Psalms and Litany.	71
Hours of the Cross (first leaf gone).	87
Hours of the Holy Ghost.	93
Office of the dead (first leaf gone).	96
Memoriae.	137

In the Kalendar are Saints of Le Mans and Angers. The latter see is more prominent.

Jan. Aldric Ep. Cenom. (of Le Mans).
Julian Ep. Cenom.
Mar. Albanis Ep. Andegav (Angers).
May. Avertinus.
June. Liborius (Le Mans).
July. Transl. S. Martini, in blue.
9. Trans. S. Pauacii.
24. Pauacii Ep. Cenom.
Sept. 13. Mauritii Ep. Andegav, in blue.
22. Maurice, in blue.
Nov. 12. Renati Ep. Andegav, in blue.

The Litany has nothing but Bernardinus and Avia.

The Memoriae include Antony, Claude, and Genivieve.

The main body of the book is thus Parisian: the Kalendar is of Angers.

The pictures are as follows. The Kalendar has on the outer margin of each page two pictures, one above the other, in gold frames, with the upper corners rounded off internally representing the occupation and zodiacal signs.

1. *Jan.* Seated on *l.*, back to fireplace, at table; servant in red hose on *r.* brings in birds on a dish.

2. Aquarius. Nude child in a landscape empties a vessel into a stream.

3. *Feb.* Holds one foot to the fire on *r.*

4. Pisces. Trees behind.

5. *March.* Prunes vines planted in round holes.

6. Aries.

7. *April.* A girl in red with black headdress, sits in oblong garden, with raised grass seat round it, making a wreath.

8. Taurus.

9. *May.* Youth in red cap and boots above the knee, turned over at top, rides to *l.* with hawk on hand and a lady in tall black headdress *en croupe.*

10. Gemini. Nude, hold a plain gold shield before them.

11. *June.* Mowing; two haycocks behind.

12. Cancer. Crayfish by water. Town behind.

13. *July.* A woman reaping.

14. Leo.

15. *Aug.* Man in red cap threshing.

16. Virgo, standing by a sheaf of corn, holds a palm.

17. *Sept.* Holds a pole and treads grapes in a vat.

18. Libra. A woman holds scales and palm.

19. *Oct.* Sowing.

20. Scorpius. A beast with five legs on one side.

21. *Nov.* Throws a stick at an oak grove; pigs feeding.

22. Sagittarius. A centaur shooting backwards to *r.*

23. *Dec.* With apron and red hose, killing a pig with a mallet.

24. Capricorn. Half goat, half horn.

25. *Frontispiece to Matins of the Virgin* (misplaced). Above text:

In a half circle of red angels, bordered with clouds, sit the Father (*r.*) and Son on a gold throne. The Dove between them. The Son has a cross, the Father tiara and orb; they hold a book open. Below, in *c.*, back to the spectator, kneels Gabriel, with green wings and sceptre.

On *l.* two women *Misericorde* and *Vérité*, join hands. On *r.* Justice with sword, and *Pax* with a cube, embrace.

Initial: A Prophet's head.

Below text: On *l.* the Virgin kneels at a pretty desk. On *r.*, over a low wall, Gabriel in air with green wings and scroll, *Adorna thalamum tuum et suscipe regem.*

The frontispiece to the Sequences of the Gospels is gone.

26. In text. Luke seated on *l.* in chair with desk across the arms; ox on *r.*

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27. In text. Matthew seated on *l.* by circular desk; angel kneels on *r.*

28. In text. Mark, in red cap, sits on *r.* by sloping double desk on table; lion on *l.*

29. *Obsecro te.* The Virgin and Child throned on *l.* under red canopy. Before them, at a desk, kneels the owner of the book, a young man in pink gown, with hat slung on his back. Behind, three angels with lute, pipe, and harp. Gold king-post roof above.

30. *O intemerata.* In text. Pietà. The Virgin with the body of Christ on her knees. The Cross behind. John kneels on *l.* Magdalene with casket on *r.*

31. *Lauds.* The Visitation. Joseph on *l.*, old; house on *r.*

32. *Prime.* The Virgin and Joseph (holding his cap) adore the Child; stable on *l.*, with ox and ass; on *r.*, behind Joseph, a shepherd.

33. *Tierce.* On *l.* a fold of sheep, with a hut in it. In front, outside, a shepherd, seated, in red boots; another further away, looking up. Angel in air with scroll, *Gloria in altissimis deo et in.*

34. *Sext.* Adoration of the Magi. The Virgin and Child on *l.* A young king on *r.*; star above stable roof on *l.*

35. *None.* The Presentation. The Virgin kneels on *l.*, attended by maid with basket and candle, and by Joseph; Symeon with the Child behind the altar, on *r.*, under circular green canopy. Beyond him another man.

36. *Vespers.* The Flight. Joseph, in long robe, accompanies the ass to *l.*; a maid with basket on head follows; on a hill an idol falls from a column.

37. *Compline.* On *r.*, on a wooden throne, the Son in tiara with book; the Virgin, attended by an angel, kneels on *l.*; an angel leans over a wainscot and crowns the Virgin; background of red angels.

38. *Seven Psalms.* David kneels in vermilion turban with crown, facing *l.*, at a table with two gold tablets on it; through a window, Christ, with orb, half length. Behind, a settle with a green cushion.

39. *Hours of the Holy Ghost.* The Virgin kneels on *l.* under pink canopy, with book on desk. Apostles kneel on *r.*; the Dove in air surrounded by rays.

Every page of text has a partial border of conventional foliage, in which birds are introduced with some frequency.

The whole book is a very excellent specimen, probably, of Parisian work—there is just a possibility that it may be Angevine. The colours are most brilliant and the drawing delicate.

51. HORAE. (Paris.) Vellum, $7\frac{3}{8} \times 5$, ff. 188; 18 lines to a page; cent. xv (late); in a large hand. Green velvet binding with two clasps. Bookplate of M. le Prince de Condé, Gouverneur de Bourgogne et Bresse, and of Mr. Bennett. On f. 1, stamp of the library of Louis XIII; also two C's interlaced. In the volume is a paper with this note: "This volume is of great historical interest. It was executed by order of Louis le Bastard de Bourbon as a present to his son Charles de Roussillon. It came afterwards into the possession of Louis XIII, the stamp of whose library is seen on two leaves, then to the Prince de Condé." On f. 188 are the stamp of Louis XIII, a circular stamp obliterated, a stamp with an episcopal shield of a lion rampant, in chief two ducks passant, and the stamp of the Ecole Royale Militaire de Sorèze.

Collation: 1^6 (wants 1), 2^6, 3^8, 4^8, 5^{10}, 6^8-12^8, 13^6, 14^6, 15^8 (+1?), 16^8, 17^8 (+1), 18^8-24^8 (+1).

CONTENTS

Kalendar in French, in red, blue, and gold, wanting January.	1
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Obsecro te.	19
O intemerata.	23
Passio secundum Iohannem.	28
Hours of the Virgin (Use of Paris).	38
Hours of the Cross	101*b*
Hours of the Holy Ghost.	107
Seven Psalms and Litany.	115
Office of the Dead.	132
Memoriae.	180*b*

In the Kalendar:
Denis and Marcel, in gold.

In the Litany:
Martyrs: Victor, Adrian, Quintin, Quiriacus.
Confessors: Remigius, Marcellus, Germanus, Eligius, Maglorius, Louis.
Virgins: Genovefa, Clotildis.

The Kalendar has a tall narrow picture on the outer margin of each page (January is gone). The upper and lower margins are bordered.

1. *Feb.* Cross-legged, warms his hands at a fire on *l.* in a large fireplace.
2. Pisces dimly seen in water in a landscape.
3. *Mar.* Facing *r.*, prunes vines.
4. Aries in landscape.
5. *Ap.* Girl in red with black headdress, kneels and picks flowers.
6. Taurus.
7. *May.* Youth riding to *r.* among bushes, on white horse with blue trappings.
8. Gemini. Nude, among bushes.
9. *June.* In shirt, mowing.
10. Cancer, crayfish.

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11. *July.* Reaping.
12. Leo.
13. *Aug.* Threshing.
14. Virgo.
15. *Sept.* Treads grapes.
16. Libra.
17. *Oct.* Beats oaks for pigs feeding.
18. Scorpius, in landscape.
19. *Nov.* Kneeling, kills a pig; sheaf, fire, and house behind.
20. Sagittarius. Centaur shooting to *r.*
21. *Dec.* In apron, puts bread into oven.
22. Capricorn, half goat, half horn.
23. *Sequences of the Gospels.* Large. John writing on *l.*; eagle in bushes on *r.* In the border of the verso (f. 12*b*) are shields. *Az.* three fleur-de-lis *or*, checky of *az.* and *or*, and others.
24. In text. Luke, writing; ox on *l.*
25. In text. Matthew, writing; angel on *r.* holds open book.
26. In text. Mark, writing; lion on *r.* with red and green wings.
27. Large. *Obsecro te.* The Virgin, crowned, and Child, on a gold throne with pink hanging at back; an angel in white, with blue wings, on each side.
28. In text. *O intemerata.* The Virgin, half length, with the Child, seated.
29. Full page. *Passio.* Architectural classical frame in fluid gold. The Betrayal. Peter and Malchus on *l.*; Christ and Judas in *c.*; soldiers on each side and behind.
30. Full page, with text as insertion. *Matins of the Virgin.* In front, four female figures, crowned and sceptred, being Mercy, Truth, Righteousness, and Peace; in *c.*, Gabriel in white, with green wings, and sceptre. Above, on clouds, three half-length figures representing the Trinity; the Father in *c.* has orb.
31. *Lauds.* The Annunciation. The Virgin kneels on *l.* under gold canopy lined with pink; Gabriel, with sceptre, kneels on *r.*; in gold in the air are the words *Aue . . . tecum.*

In the window is seen the Father, half length, sending the Dove.

32. The border has pictures in gold architectural frames:

a. Anne and Joachim embrace; gate on *r.*

b. NATIVITAS MARIE V. Anne in blue bed; attendant offering a cup; a nurse in front washes the child.

c. The child Virgin walks up stone steps towards a mitred priest on *r.*; Joachim and Anne on *l.* watch.

d. The Virgin and Joseph married by a priest in surplice and stole; two maids on *l.*; two men on *r.*; gold statues of angels on *r.*

33. *Prime.* The Virgin and Joseph, both facing *r.*, adore the Child; a round table, with flagon and loaf on it, behind; two shepherds look over the wall; stable on *l.*; above, three small angels with scroll of music—*Gloria in altissimis deo.* In border on *r.* two more with music, *Regina celi le*[*tare*]; below these in border the ox and ass.

34. In border:

a. The Virgin on an ass; Joseph leads it and the ox to *r.*

b. The Virgin dismounted points to the stable on *r.*; Joseph stands by the ox and ass.

35. *Tierce.* Three shepherds and a woman in inclosure (approached by a plank over a stream) in which are hut and sheep; two more shepherds in the distance, and two more on *l.* in the border; above, three angels in white with scroll, *Puer* [*natus*] *est nobis et filius* [*datus est*] *nobis.*

In the border, below, another shepherd; and a seated woman crowning a kneeling shepherd with a wreath.

36. *Sext.* Larger figures. The Adoration of the Magi; the Virgin and Child on a stool on *l.*; the ox and ass behind them, and Joseph, who holds a gold box; the kings and their train fill the scene on *r.*

Below the text, the followers of the kings meeting, in two groups, half length.

37. *None.* The Presentation. The altar in front on *l.* with cloth worked with blue and gold crosses and border; behind it Symeon, nimbed, in mitre and cope; Christ with candle and book behind him. In *c.* the Virgin kneels with the Child; behind her kneel Joseph with basket, two maids and a crowd of others.

Below the text, half-length figures. Joseph with club precedes the Virgin and Child, and maids to *l.*; a crowd follows.

38. *Vespers.* The Flight. Joseph leads the ass to *r.*

39. *Compline.* The Virgin kneels; an angel in white, leaning over a green wall behind, crowns her; red angels behind him. On *r.* the Father in pink mantle and tiara, on a gold throne.

40. *Hours of the Cross.* The Virgin, half length, with joined hands; red ground. Coarse work.

41. *Hours of the Holy Ghost.* Threequarter-length figures. The Virgin seated on *r.*; four Apostles standing on *l.*; the Dove above, shedding flames.

42. *Seven Psalms.* Full page, with architectural frame. Bathsheba stands in an oblong gold tank fed by a gold fountain, in a garden with parterres and espalier trees; she is attended by two maids; a building behind on *r.*; but no sign of David.

43. Above the text, which is in gold capitals on purple, David throned on *l.* holding his harp; Nathan addresses him.

44. In border:

a. On *r.* Bathsheba with her feet in a stream; David at a castle window on *l.*

b. On *l.* David under a red canopy gives a letter to the kneeling Uriah.

c. Below. A battle scene; Uriah in *c.*, on white horse, falling, pierced from behind on *r.*

45. *Office of the Dead.* Full page with architectural frame: two pictures.

Above, three horsemen on *l.* in consternation; three brown corpses, one with a shroud, advance from *r.*; a gold cross on a base behind.

Below, a view up a church choir, with pink, green and red pavement. The altar has a black frontal with white cross; in *c.*, in front, the bier, with black pall and white crosses, and four candles; on *l.* sit three clerks in surplices and berrettas; on *r.* three mourners in black.

46. Full page, in three tiers. At bottom on *l.* Dives and his wife at table on *l.*; two pages bring in dishes from *r.*

On *r.* Lazarus lying dead on straw (head to *r.*); an angel in air carries his soul; two dogs are about his feet; a page runs out of a door on *l.*

Above this, two unequal compartments divided by a partition of rock.

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At *l.* a group of nude souls in a rocky chamber (Limbo).

At *r.* Hell. Dives with iron collar about his neck, two devils pulling chains attached to it, sits on flames, pointing to his mouth; other devils tormenting souls in the background.

(46.) At top two unequal compartments divided by a partition of rock.

On *l.*, Abraham seated on *l.* with Lazarus, a nude child, on his knees a group of souls—Adam, Eve, John Baptist, David, patriarchs and prophets.

On *r.*, nude souls up to their middles in fire; angels speak to them (Purgatory).

47. In text. On *l.* in front Lazarus sits up in a grave; beyond him Mary and Martha, holding caskets, kneel; Jews stand holding their noses; Christ and Apostles on *r.*

Memoriae. In text. Half-length figures. 48. The Father (on *r.*, with orb), the Son (on *l.* with cross) sit holding an open book between them, over which is the Dove.

49. Michael, in gold armour, about to stab a horned devil, on *r.*, with a sword.

50. John Baptist holds a lamb and points to it.

51. John Evangelist with cup and serpent.

52. Peter and Paul with books, key and sword.

53. James the Great as pilgrim with book.

54. Stephen in dalmatic, with stone on his head, holds stone and book.

55. Christopher with the Child, holding orb, on his shoulder.

56. Sebastian bearded, pierced with arrows, bound to stake on *r.*; two archers on *l.*

The borders are framed and consist either of line and leaf work with geometrical panels, or of gold foliage on brown-red ground. Many have fleurs-de-lis on blue or brown-red, or have bands of blue with fleurs-de-lis.

The pictures with architectural frames in classical style (Nos. 29, 42, 45) are by one artist, and are in a very hard, ugly style. Nos. 33-35, 46 are by another. For the rest I assume a single third artist. The second is the most pleasing and original. The third is a worker of skill, but is very conventional. The book as a whole is a very good example of the showy late Parisian art.

52. HORAE (Paris: de Mailly). Vellum, $6\frac{1}{2} \times 4\frac{1}{4}$, ff. 168; 15 lines to a page; cent. xv; in a current hand. Binding: modern, except two panels of cent. xv, xvi. One represents an Italian Trinity; below, a shield with two lions passant gardant, supported by seated griffins. The other, S. John Baptist (or S. Jerome) in hairy garment kneeling on one knee; above, Christ, half length, with orb and cross. Bookplate of Mr. Bennett. On the flyleaf: Ce curieux livre d'Heures qui paraît avoir été peint pour une Madeléne de Mailly avait appartenu au Maréchal . . . (cent. xix).

Collation: 1^6, 2^6, 3? (wants 3, 5), $3^{?2}$, 3^{10}?, 4^8-7^8 (wants 2), 8^8, 9^{21}, 10^8, 11^8 (+ 1), 12^8-14^8, 15^6, 16^8, 17^8, 18^6 (6 canc.?), 19^8 (1, 2 from quire 9), 20^{21}, 21^6, 22^{21}, 23^6, 24^{21}, 25^6, 26^2, 27^6. The collation is very difficult at the end of the volume.

CONTENTS

Kalendar in French in red and black.	1
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Hours of the Holy Ghost.	19*b*
Hours of the Virgin (Use of Paris). Compline is separated from the rest.	23
Seven Psalms and Litany.	64
Office of the Dead.	81
Prayer with French rubric. Avete omnes anime, etc.	113 (114)
Messe du S. Esprit.	115 (116)
Messe de N. Dame.	120*b* (121)
Messe pour les trespasses.	123 (124)
Sept vers S. Bernard.	126 (127)
Passio secundum Iohannem.	127 (128)
Memoriae.	129*b* (130)
Compline of the Virgin.	132 (133)
Memoriae, including Deus propicius esto, Ave verum corpus, Gaude flore virginali.	137

In the Kalendar:

S. Firmin in red. Sept. 25.

In the Litany:

Martyrs: Quintin, Adrian.

Confessors: Sulpicius, Albinus, Marcellus, Louis.

Virgins: Genouefa.

Memoriae: Adrian, Antony, Francis, Humbert (= Hubert) Ferreolus (the beginning of this is written twice, on 147*b* and 161*b*), Maur, Fiacre, Jerome.

The suppliant in many of the prayers is feminine. Every page has a partial border of line and leaf work and colour. The pictured pages have full borders with grotesque or appropriate figures inserted in pale colours.

There are the following pictures:

1. *Sequences of the Gospels.* John in pink robe, writing in a room with vaulted roof and windows (in silver); a sloping desk before him; the eagle on a blue-cushioned settle. It is very rare to find a picture of John in a room and not on Patmos.

The pictures of the other Evangelists are gone.

2. *Hours of the Cross.* Christ on the Cross. The Virgin on *l.*, John on *r.*, kneeling, which is unusual. A very pretty landscape with the city of Jerusalem behind.

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3. *Hours of the Holy Ghost.* The Virgin, young, kneels among the Apostles in a blue roofed building; pink background. The Dove shedding gold flames.

4. *Matins of the Virgin.* The Annunciation. The Virgin, kneeling on *r.*, looks round at the angel entering on *l.* with sceptre; a red bed behind with rolled up curtains.

5. *Lauds.* The Visitation. Elizabeth on *r.*; a city behind.

6. *Prime.* The Virgin, a pink hanging behind her, and Joseph kneel under the stable roof and adore the Child.

In border below: three demi-angels with a music scroll.

Tierce. The picture is gone.

7. *Sext.* Adoration of the Magi. The Virgin and Child on *l.*; a pink hanging behind. All the figures are under the stable roof.

Angel with harp, and also a long-tailed horned sheep in the border.

8. *None.* The Presentation. The Virgin and Child attended by a maid and Joseph are on *l.*; Symeon in a reverent attitude on *r.* of the altar.

9. *Vespers.* In *c.* behind, Herod in red tiara and plate armour, with sword, throned, under a blue canopy, with gold diaper at the back. In front, on *l.*, two soldiers killing children; a kneeling mother on *r.*

An angel with lute in the border.

10. *Seven Psalms.* David kneeling face to *l.* in a wide landscape; his harp by him. Above him, in air, a gold angel holding two swords, one with two blades.

In border. Bathsheba in a bath.

11. *Office of the Dead.* In front, on *r.*, Lazarus sits on the edge of a grave; on *l.* kneel Mary and Martha; behind, on *l.*, Peter, John, and Christ; on *r.* two Jews; city gate behind.

In the border a wooden grave-cross and an owl.

12. *Memoriae.* Michael, in mantle and robe, with raised sword, stands on two devils; one in blue with yellow belly.

13. The Guardian Angel, in purplish robe, with blue and white wings and sceptre, standing in a landscape.

In border two angels, one with hurdy-gurdy, the other with a very long stringed instrument, played with a bow.

14. *Compline of the Virgin.* She kneels to the Son, who sits on *r.* in red cope and tiara; an angel in air crowns her. The background below is a black and gold diaper, and above a blue sky with white aurora.

Angels with musical instruments in the border.

15. *Memoriae.* John Baptist, with lamb on book, in wooded landscape.

Two very good butterflies in the border.

16. John Evangelist writing, on Patmos. In the border an eagle with the inkstand.

17. Peter and Paul seated in a room; blue angel in the border.

18. *Veni Creator.* The Baptism of Christ. John on *r.*; angel on *l.* with Christ's robe. Above His head the Dove, and at top the bust of the Father in cloud and gold sphere.

Camel in border.

19. *Deus propicius celo.* Christ in loin-cloth stands on *l.*, bound, a man behind Him. Two Jews on *r.*, and at the back Pilate, in an arched window, points to Him; another behind Pilate.

20. *Ave verum corpus.* The Mass of S. Gregory. He kneels in red chasuble, with the Host in his hands. At an altar on *r.* a server holds up his chasuble and has a candle. On the altar are candle, chalice, and book, and over it Christ standing on the tomb. Two small angels hold an embroidered drapery before Him.

Cardinal reading in the border.

21. *Memoriae.* Sebastian bound, back to a tree, on *l.*; two archers on *r.*

22. Adrian in plate-armour and short pink cloak, with sword and baton, which he rests on an anvil on *r.*; a bow lies behind him; blue and gold diaper behind.

Ape in border.

23. Anthony in dark habit over gray, with bell and open book; pig on *r.*; fire on *l.*; a chapel behind.

In the border a female (demon) with horns. Below, Anthony on his back, a devil beating him with a flail.

24. Francis kneeling, face to *l.*; receives the stigmata from a golden six-winged crucifix in air.

In border a Franciscan friar seated. Below, a monk carrying a swan in a basket on his back.

25. Hubert, in blue velvet tunic over pink, and high black boots reaching over his knees, kneels on *l.*, a fine gray horse behind him. On *r.* the stag; the crucifix between his horns is either erased or only faintly indicated. Above, a red angel with cloth or scroll.

In border a huntsman with horn and javelin, and hound.

26. Magdalene, in green, sits reading in room with red arras and wooden barrel roof. On a blue-cushioned settle on *r.* is her casket.

27. Katherine, crowned, in white-furred pink robe, kneels reading in a landscape (face to *l.*); on *l.* are the spiked wheels; the sword lies in front.

28. Barbara sits reading, face to *r.*; behind her a tower and gateway adjoining.

In border on *l.* Dioscorus, fire and stones falling on him. Below two men flee.

29. Margaret, in pink, rises from the bleeding side of a beautifully marked blue and gray dragon, which is curled round in a circle; in a landscape.

30. All Saints. A group in which are a pope, cardinal, bishops and monks.

In border a good picture of a man offering a basket of eggs (?) to an angry bird.

31. Ferreolus, as bishop, in red cope, with crosier; on *r.* kneels a man in gray and black, with a pair of manacles on a straight bar; one manacle is on his wrist, one is open.

32. Gislenus, in black Benedictine habit, with crosier, faces *l.*, reading; a church and gateway are behind.

33. Maurus, like Gislenus, facing *r.*, in a cloister, with narrow round openings glazed; wooden ceiling.

34. Fiacre; in black habit over white, bearded, holding a spade, stands facing *l.*, reading; on *l.* are trees; on *r.* a chapel.

35. Jerome, beardless, in pinkish robe faces *r.*, holding a lancet(?). The lion (damaged) leaps up to him; cell on *l.*

36. Agatha bound back to a wall on *r.*; a man with pincers cuts off her breast; a ruler and another look through a window at the back.

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37. Apollonia, stripped, bound back to a pillar against a wall; a man on *r.* pulls at her teeth with pincers; one on *l.* assists.

The pictures are of high quality. The landscapes are often charming, and the patterns of the embroideries noteworthy. There is good work, too, in the birds, insects, etc., introduced into the borders. I seem to detect a falling off in the last three or four pictures.

53. HORAE. (Reims.) Vellum, $7\frac{1}{8} \times 5\frac{1}{4}$, ff. 167+9; 18 lines to a page; cent. xvi (early); in a slightly sloping hand. Binding: green velvet with silver clasp, and covers embossed with figures of the four Evangelists; Luke and John on the first cover, Matthew and Mark on the second. Has the bookplate of Mr. R. Bennett. On a flyleaf at the beginning the name (xvii):

De Vergeur Cramaille
S^{t} Souplet.

On f. 1 two y's (or v's) and two C's interlaced, probably for Vergeur Cramaille. At the end (xvi): P. Bohan.

Collation: 2 flyleaves, Kal. (1)^{6}, Kal. (2)^{6}, 1? (3 left), 2^{8}, 3^{8}-20^{8}, 21^{8} (wants 8).

CONTENTS

Kalendar in French in red, blue, and gold.	1
Sequences of the Gospels (wanting John, Luke and end of Mark).	13
Obsecro te (beginning gone).	16
O intemerata.	19*b*
Hours of the Virgin (Use of Reims).	24
Seven Psalms and Litany.	72
Hours of the Cross.	89
Hours of the Holy Ghost.	96*b*
Office of the Dead.	102
Missus est Gabriel.	145
Doulce dame Sainte Marie.	152
O tres certaine esperance.	155*b*
Stabat mater.	158
O tres certaine esperance (a second copy).	160
La salutation des apostres a la vierge Marie.	162*b*
A quatrain is assigned to each Apostle,	
Primo. Petrus. Salue mater saluatoris.	
Oroison moult deuote pour les trespassez.	164
Auete omnes anime, etc.	165*b*
Prayers of S. Gregory (?)..	
O d. I. C. adoro te in cruce.	

In the Kalendar:
Jan. Genevieve and Hilary in gold.
June. Eloy in gold.
July. Anne in gold.
Aug. Louis in gold.
Sep. Lupus and Giles in gold.
Oct. Remy, Denis, Quintin in gold.
Nov. Marcel, Genevieve in gold.
Dec. Nichaise in gold.
In the Litany:
Martyrs: Maurice, Chrysogonus, Julian.
Virgins: Radegundis.

Every page has a partial border usually on dead gold ground, and commonly divided into geometrical patterns, which are filled with flowers and foliage. The pictures, seemingly all by one artist, are of good average sixteenth-century work.

The Kalendar is illustrated by a square picture inserted in each border, representing the occupation and sign of each month.

1. *Jan.* Behind a round table, drinking.
Aquarius. Nude man with pitcher.
2. *Feb.* Warming his hands at a fire.
Pisces on the surface of a stream.
3. *Mar.* Prunes vines with billhook.
Aries.
4. *Ap.* Girl holding flowers.
Taurus. Gold.
5. *May.* Youth on white horse with maid behind him.
Gemini. Two dark figures in a bush.
6. *June.* Reaping.
Cancer. Red crayfish.
7. *July.* Threshing.
Leo.
8. *Aug.* Stripping a branch of leaves(?).
Virgo. With two palms.
9. *Sept.* In wine vat.
Libra. Gold balance.
10. *Oct.* Sowing.
Scorpius. Gold long-tailed lizard.
11. *Nov.* Leans on staff; hands muffled in sleeves; pigs feeding.
Sagittarius. Centaur shooting upwards.
12. *Dec.* Killing pig.
Capricorn. Half goat, half a gold horn.
The pictures of S. John and S. Luke are gone.
13. S. Matthew, in paved loggia, on bench, looking at pen; angel on *l.* holds open book on his breast.
14. S. Mark in a similar loggia in canopied chair with desk on the arms; winged lion on *r.*
The picture to *Obsecro te* is gone.
15. *O intemerata.* Pietà. At foot of Cross; the body of Christ on the Virgin's knees; Magdalene and John kneel on *l.* and *r.*; the latter supports Christ's head.
16. *Matins of the Virgin.* Annunciation. Angel kneels on *l.* with folded arms; Dove on ray; the Virgin kneels by a green table, a red curtain behind her.
In the border on *r.* The Virgin seated at a loom (in the temple); an angel on *r.* brings her food and drink.
Below. Two girls playing in a garden; one (in red with black headdress) makes a wreath, the other

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hands flowers. This is evidently the owner of the book. She appears again in No. 33, etc.

17. *Lauds.* Visitation. Elizabeth kneels; Joseph on *l.*

18. *Prime.* The Virgin kneels (face *l.*); the Child lies on her robe; Joseph on *r.*; ox and ass in stable on *l.*

19. *Tierce.* Four shepherds sit facing *r.*; blue angel in sky; farm on *r.*

20. *Sext.* Virgin and Child seated on *r.*; king (crown on ground) kneels with opened cup; two kings and crowd of attendants on *l.*

21. *None.* The Virgin kneels with the Child; maid behind her on *l.*; Symeon behind the altar (which has white cloth with gold crosses), nimbed and mitred, holding cloth; Joseph with doves by him on *l.*; green canopy.

22. *Vespers.* Joseph leads the ass to *r.* towards the front; landscape on *l.*; rock on *r.*

23. *Compline.* Christ in imperial crown, with orb, throned on *l.*; the Virgin crowned, attended by an angel, kneels on *r.*; the scene is a paved hall, with low wall behind, over which are seen red angels.

24. *Seven Psalms.* David throned on *l.*; on the canopy some letters ending ER DAVID; his harp seems to be hung from the canopy; Uriah, kneeling in gold armour on *r.*, takes a sealed letter from him; courtiers behind on *r.*

25. *Hours of the Cross.* Christ on the Cross, crowned with thorns; title; skull and bones at the foot; the Virgin and women on *l.*; John and soldiers on *r.*

26. *Hours of the Holy Ghost.* The Virgin and Apostles stand in a large paved hall; Dove above.

27. *Office of the Dead.* Job lying on straw; ruin close behind him; three friends on *r.*

28. *Office of the Dead. 1st Lesson.* In text. Job on straw; his wife kneels on *r.* and speaks to him.

29. *Office of the Dead. 4th Lesson.* In text. The three friends sit playing music on *l.*; Job reclines on *r.*

30. *Office of the Dead. 7th Lesson.* In text. Two devils (one damaged) stand over Job and beat or threaten him.

31. *Office of the Dead. Libera me.* In text. God, half length, in tiara and orb, in air; Job kneels by house on *r.*

32. *Missus est Gabriel.* In text. The Virgin, crowned, stands sheltering under her robe a number of girls, two of them in red with black headdresses.

33. *Doulce dame.* In text. The Virgin crowned, and the Child seated on *l.*; canopy or arras behind; a girl in red with black headdress kneels on *r.*

34. *O tres certaine.* In text. The girl of No. 33 kneeling, face *r.*; the Virgin, half length, in air.

35. *O tres certaine.* In text. The Virgin seated on *l.* in a hall; four girls kneel to her, the nearest being the one of No. 33, etc.

36. *O domine Ihesu.* In text. The same girl kneels to Christ on the cross on *l.*

54. HORAE (Rouen). Vellum, 7 × 4⅝, ff. 85; 22 lines to a page; cent. xvi (early); well written. Binding: red morocco. Bookplate of Mr. Bennett. Belonged in 1888 to the Rev. T. Hugo, by whom it was exhibited at Leeds (National Exhibition of Works of Art).

Collation: 1^6, 2^6 (+ 1), 3^8, 4^8 (wants 7), 5^8, 6^8 (wants 1), 7^8-11^8. At the end is a circular red stamp: Ex. Bib. Ant. Moiran Proc[uratoris] et Adv[ocati] Regis. Within is a shield: a chevron between three flying birds.

CONTENTS

Kalendar in French in red, blue, and gold.	1
Memoria.	13
Sequences of the Gospels.	14
Obsecro te.	17*b*
O intemerata.	19*b*
Hours of the Virgin (Use of Rouen).	22
Hours of the Cross.	49
Hours of the Holy Ghost.	51
Seven Psalms and Litany.	54
Office of the Dead.	64
Fifteen Joys, in French.	80*b*
Seven Requests, in French.	84

In the Kalendar:
June 12. S. Ursin.
Oct. 23. S. Romain in gold.
Dec. 30. S. Ursin.

In the Litany:
Apostles: Martial.
Disciples: Ursin.
Martyrs: Eutropius, Firmin.
Confessors: Mello, Gildard and Medard, Romanus, Audoen, Ausbert, Severus, Laudus, Taurins, Wandregisil, Wulfran.
Virgins: Austreberta.

Every page has an oblong border on one side, of fluid gold, with real and conventional foliage, flowers, birds, etc.

The Kalendar has two small pictures at the top of each month:

1. *Jan.* Man at table; servant with dish on *l.*
2. Aquarius in water, pouring out of two flagons.
3. *Feb.* Sits warming himself.
4. Pisces.
5. *Mar.* Two men prune vines.
6. Aries.
7. *Ap.* Youth and maid in garden.
8. Taurus.
9. *May.* Youth, booted, hawk on hand, and maid on white horse, ride to *l.*
10. Gemini.
11. *June.* Mows.
12. Cancer, crayfish.
13. *July.* Reaps.
14. Leo.

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15. *Aug.* Threshing and winnowing with basket.
16. Virgo.
17. *Sept.* Treading grapes, and bringing in a basketful.
18. Libra.
19. *Oct.* Sowing.
20. Scorpius.
21. *Nov.* Beats oaks for pigs.
22. Sagittarius. Centaur shoots back to *r.*
23. *Dec.* Kills pig, emerging from sty, with back of axe.
24. Capricorn, a white goat.
25. Full page. S. Philip holding a massive wooden cross; a youth in black kneels on *l.*; blue arras and marble panels behind.

The text on the verso refers to SS. Simon and Jude, but neither of these ought to carry a cross.

26. *Sequences of the Gospels.* Four compartments: the Evangelists writing, with their symbols, John on an island, the others on canopied gold thrones.
27. *Matins of the Virgin.* Sumptuous gold and coloured architecture, with figures of Adam and Eve and the serpent (human-headed); the Virgin on *l.* under canopy at desk; angel with sceptre; dove near the Virgin's head; lily-pot in *c.*
28. *Prime* (picture to *Lauds* gone). The Virgin, *l.*, and Joseph adore the Child; three small angels in *c.*; another holds up a blue and gold hanging; ox and ass on *l.*; shepherds on *r.*
29. *Sext* (picture to *Tierce* gone). Virgin and Child in *c.*; two kings on *l.*, one on *r.*; Joseph behind him; blue and gold arras behind, stem on *r.*
30. *None.* Symeon in cope and large hat behind altar on *l.*; clerks behind him; behind, the Virgin on *r.*; the maid with basket, Joseph, and Anna. Three statues of prophets (one is David) on the framework.
31. *Vespers.* Flight. Joseph leads the ass to *l.*; maid follows with baskets; behind, a soldier speaks to the husbandman.
32. *Compline.* In an oval of blue clouds, the Virgin in *c.* almost full face, kneels, crowned by the Father, *r.*, and Son on canopied gold thrones; two angels are seen between the canopies and two more at the sides.
33. *Hours of the Cross.* Christ crucified, with the thieves; Magdalene embracing the Cross; the Virgin, John, and another on *l.*; Jews on *r.*; Christ has fleur-de-lis nimbus.
34. *Hours of the Holy Ghost.* The Virgin in *c.* reading; blue and gold arras behind her; on *r.* and *l.*, Apostles kneeling and standing; the Dove above in *c.*
35. *Seven Psalms.* Gad on *l.* points up at bust of Christ with orb in the sky; David kneels on *r.* at desk near canopied throne; crown lies on *l.*, harp on *r.*
36. *Office of the Dead.* Christ throned on the rainbow, His feet on the orb, shows His wounds; on either side an angel with trumpet, two above adoring, two more in the corner bear the cross and column. On earth below, in *c.*, five dead rise from graves; on *l.* kneels the Virgin; on *r.* John Baptist; behind each are Apostles.
37. *Fifteen Joys.* The Virgin and Child throned under canopy of pink and gold lined with green; the curtains held back by angels in white; above, the inscription, O MATER DEI MEM[ento mei].

On *l.* an angel with book; on *r.* kneels a young lady in red with black headdress.

The pictures are hard and wooden, and not much more can be said of the book than that it is a very well-preserved specimen of its class.

55. HORAE. Vellum, 8 × 5¾, ff. 108; 21 lines to a page; cent. xv (late); current hand. In modern red morocco by Zaehnsdorf. Bookplates of Mr. Bennett and of Baron Maule. The name "Jo: Maule" on the flyleaf (xviii). In the border of the first miniature is a shield *gules*, a griffin *or* within a bordure *azure* with besants *or*. In the border of the second it appears again dimidiated with another coat (*arg.* a chevron *sable*) so as to obscure half of each coat. The two miniatures illustrate S. James with a male suppliant, and S. Anthony with a female. The names of the owners were probably therefore Jacques and Antoinette.

Collation: 1^{12}, 2^{4}, 3^{8} (+1*), 4^{8}, 5^{4}, 6^{8}-8^{8} (wants 4), 9^{8}-14^{8}.

CONTENTS

Kalendar in French in red, black, blue, and gold. 1
The names of the Hebrew months are added, and memorial verses on the feasts.
Memoriae of SS. James and Anthony. 13
Sequences of the Gospels. 17
Obsecro te. 21*b*
O intemerata. 24
Prayers: Fac mecum o domina 25*b*
Per te accessum habeamus, etc.
A Latin poem in rhyming quatrains. 27*b*
Salue mater misericordie.
Mater spei et mater venie.
Mater dei et mater gratie.
Mater inquam tocius glorie.
Hours of the Virgin (Use of Rouen). 38
Hours of the Cross. 69
Hours of the Holy Ghost. 72*b*
Seven Psalms and Litany. 77
Office of the Dead. 88*b*

In the Kalendar:
Martial in gold on July 3.

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Sanctus Amador (Amator of Rocamadour) on Sept. 6.
Romanus in gold, Oct. 23.
Ursin on Dec. 30.
And many North French saints.
The Litany gives among *Apostles:* Martial; *Confessors:* Romanus, Ermelandus, Audoen, Severus; *Virgins:* Austreberta.

The borders (a partial one at least on every page) are of line and leaf work, with insertions in colour. The pictures are poor.

Kalendar. Two miniatures in border to each month.
Jan. At table; servant brings dish.
Aquarius, nude, in river with two urns.
Feb. Warming his feet.
Pisces in river in landscape.
Mar. Two men prune vines.
Aries.
Ap. Youth and maid in garden.
Taurus.
May. Youth and maid on a horse.
Gemini among trees.
June. Mowing.
Cancer, crayfish.
July. Reaping.
Leo.
Aug. Threshing and winnowing with basket.
Virgo.
Sept. Treading grapes. Man brings more in a *hotte.*
Libra held by woman.
Oct. Sowing; woman with sack.
Scorpius.
Nov. Beats oaks for pigs.
Sagittarius. Centaur.
Dec. Kills pig, emerging from building.
Capricorn, a white goat.

13. Memoria of S. James. James as pilgrim with hat, book, scrip and staff in a room; man in black kneels on *r.*
14. *Memoria.* Antony in gray habit with book, staff, and rosary; fire about his feet; pig behind him. Chapel on *l.*; woman in red, with black cap and rosary, kneels on *r.*
15. *Sequences.* Full page. John on island, writing; eagle on *r.* with ink bottle.
16. *Matins of the Virgin.* Annunciation. Virgin on *l.* kneeling; the Dove at her head; angel on *r.* with scroll, *Aue . . . benedic[ta]*.
17. *Lauds.* Visitation in landscape.
18. *Prime.* Virgin on *l.*; Joseph on *r.* with stick; Child, ox and ass in *c.* Glory above roof of stable.
19. *Tierce.* Two shepherds; black and white sheep; angel in air with scroll, *Puer natus est.*
20. *Sext.* Adoration. Virgin crowned; Joseph sits by her. The Child puts his hand into cup full of gold pieces offered by the eldest king.
21. *None.* Presentation. Virgin kneels on *l.*; Simeon nimbed in cope, with two assistants, full face, behind altar in *c.*; nimbed maid with doves kneels on *r.*
22. *Vespers.* Flight. Joseph leads the ass to *r.*
23. *Matins of the Cross.* Crucifixion, with the Virgin and John (bearded). Skulls and bones lie about the Cross.
24. *Matins of the Holy Ghost.* Pentecost. The Virgin, full face in *c.*, on canopied throne; the Dove over her head; five Apostles sit on *l.*, four on *r.*
25. *Seven Psalms.* David, as king, kneels in landscape facing *r.*; harp by him; above, a bust of God in tiara.
26. *Office of the Dead.* Church porch on *l.* A coped priest with asperge and shovel; cross bearer; mourners behind. In front a shrouded corpse in a grave, and sexton with shovel. Bones lie about the walled churchyard.

56. HORAE (Rouen). Vellum, $8\frac{1}{2} \times 5\frac{7}{8}$, ff. 121; 16 lines to a page; cent. xv (late). In modern red velvet with gilt metal clasps and corners, and two centre pieces representing (*a*) the Bearing of the Cross, (*b*) the Child Jesus on clouds with cross and chalice. Cover lined with light blue silk. Bookplate of Mr. Bennett.

Collation: 1^6, 2^6, 3^8 (wants 4), 4^4, 5^8 (wants 1), 6^8-8^8 (6-8 canc.), 9^8-11^8 (wants 6), 12^4 (wants 1), 13^8-15^8 (wants 1), 16^8, 17^8, 18^4 (4 canc.).

CONTENTS

Kalendar in French in red, blue, and black.	1
Obsecro te.	13
O intemerata (beginning gone).	16
Sequences, of the Gospels (Lc. Mt. Mc. Io).	19
Hours of the Virgin (first leaf gone).	24
Hours of the Cross (first leaf gone).	73
Hours of the Holy Ghost.	75
Seven Psalms and Litany.	78
Office of the Dead (first leaf gone).	94

The Use is of Rouen. The Kalendar gives Ursinus in red on June 10; Revelatio S. Ursini on Nov. 9, in red; and Ursini Archiep., in blue, on Dec. 29. Also Romanus in blue on Oct 23. Among the Memoriae in Lauds is one for S. Ursin, and one for the Relics (of Ursin, Bertinus, Patrick and Candidus).

In the Litany I note Yvo and Renobert; among Confessors, Ursin and Romanus do not appear.

The decoration is mediocre. The borders, which are numerous, are often in geometrical patterns and on uncoloured grounds. The line and leaf work has a speckled appearance. The figure drawing is distinctly poor.

1. *Obsecro te.* Pietà. The Virgin with the body at the foot of the Cross. The two Maries beside her; John supports the head, Magdalene the feet of the body. The dice and gold pieces lie in front. At *r.* kneels the lady who owned the book, in red, with tall headdress and pendent veil. Instruments of the Passion are hung on the Cross.

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2. *Lauds of the Virgin.* The Visitation. Joseph in *c.* behind; an angel on each side.
3. *Prime.* The Virgin and Joseph adore the Child; two small angels kneel *l.* The shepherds approach; man with ass in background.
4. *Tierce.* Four shepherds (one playing bagpipe); a woman in *c.* with a lamb on her lap. In air a small angel with scroll, *Gloria in ex.*
5. *Sext.* Adoration. Joseph stands by the Virgin on *l.*
6. *None.* Presentation. The Virgin kneels; maid and another with candles; Symeon in cope, nimbed, is attended by a clerk.
7. *Vespers.* Flight. Joseph leads the ass to *l.*; maid follows. In the background a soldier threatens the husbandman who is about to reap his corn.
8. *Seven Psalms.* David kneels. On *r.* a throne on which lies his harp. In air, the bust of God; below it an angel with sword, flying; a dead soldier, and a shepherd.

57. HORAE (Rouen). Vellum, $7 \times 4\frac{1}{2}$, ff. 88; 23 lines to a page; cent. xv-xvi; fairly well written. Binding: dark brown leather of cent. xvi; an oval stamp on each cover of the Crucifixion, with the Virgin and S. John, and the sun, moon, and eleven stars. Four gold corner stamps; the name IEHANNE | FORTIN in gold. On the flyleaves, No. 18 (xviii):

> Heures de nře Dame. (A ?) Marguerite Lecamus.
> espouse de Mr Leenor dest leun gaire (?) au ch(ate)let. Cf. No. 25.

At the end:

> Appo[r]téés de prouins et a moy baillées par la niepue de bondis. 1578.
> Lecamus notel.

No. 135: Bookplates of W. H. Crawford (Lakelands, Cork) and of Mr. Bennett.

Collation: 1^{12}, 2^{8}-6^{8} (wants 4 + 1), 7^{8}-10^{8}, 11^{4}.

CONTENTS

Kalendar in French in red, blue and gold.	1
Sequences of the Gospels.	13
Obsecro te.	16*b*
O intemerata.	18*b*
Hours of the Virgin (Use of Rouen).	21
Hours of the Cross (first leaf gone).	49
Hours of the Holy Ghost.	51
Seven Psalms and Litany.	53
Office of the Dead.	64*b*
Fifteen Joys in French.	82*b*
Seven Requests in French.	86

In the Kalendar:
June 12. Ursin.
18. Gervais in gold.
July 3. Martial in gold.
26. Anne in gold.
Aug. 3. Stephen in gold.
Oct. 23. Romani in gold.
Dec. 30. Ursin.

In the Litany.
Apostle: Martial.
Disciple: Ursin.
Confessors: Mello, Gildard, Medard, Romanus, Audoen, Ausbert, Laudus, Guillermus.
Virgins: Genovefa, Austreberta, Honorina.

Each page has a solid border with dead gold ground and flowers, sometimes natural and sometimes conventional.

In the border of the Kalendar are twenty-four small square pictures of the occupation of the month and zodiacal sign.

1. *Jan.* At table.
2. Aquarius in stream with two flagons.
3. *Feb.* Warming his feet.
4. Pisces.
5. *Mar.* Pruning vines.
6. Aries.
7. *Ap.* Seated girl with flowers.
8. Taurus.
9. *May.* Youth and girl on horse.
10. Gemini (two legs, two bodies).
11. *June.* Mowing.
12. Cancer (crayfish).
13. *July.* Reaping.
14. Leo.
15. *Aug.* Winnowing with basket.
16. Virgo.
17. *Sept.* Treading grapes.
18. Libra held by woman.
19. *Oct.* Sowing.
20. Scorpius.
21. *Nov.* Beating oaks.
22. Sagittarius.
23. *Dec.* Killing pig with axe.
24. Capricorn (white goat).
25. *Sequences of the Gospels.* Full page, with insertion of text. John writing on the island; eagle on *r.* Very stiffly done.
26. *Matins of the Virgin.* Full page. Annunciation. In a hexagonal structure. Gabriel on *r.*, with cope and sceptre; Dove approaching the Virgin's head. On the canopy are figures of Adam and Eve and the human-headed serpent.
27. *Lauds.* The Visitation. The Virgin and two angels on *l.*
28. Below. The Baptism of Christ. Angel on *l.*; John on *r.*
29. *Prime.* The Virgin, Joseph and two angels

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adore the Child; ox and ass on *l.*; shepherds at the door.

30. Below. Moses, horned, takes off his shoe. God in the bush on *l.*

31. *Tierce.* Three shepherds and woman seated; one plays bagpipe; angel in the air.

Below. A shepherd's hut on wheels: sheep and dog.

32. *Sext.* Adoration of the Magi. Virgin and Child on *r.*

33. Below. *Sibille* and *Octouien.* He kneels on *r.*; in *c.*, in air, is a gold circle with half-length figures of the Virgin and Child.

34. *None.* Presentation. Symeon in cope on *l.* The Virgin, Joseph and two maids.

35. Below. The Child standing on an altar. The Virgin and two maids on *l.*; a mitred priest on *r.*

36. *Vespers.* The Flight. Joseph leads the ass to *l.*; a soldier, in the background, speaks to the husbandman, who is reaping.

37. Below. A soldier slaying a child; the mother struggling.

38. *Compline.* The Virgin kneels; an angel holds her train; another in air crowns her. God is throned under gold canopy on *r.*, in a large hall.

39. Below. *Barsabee* and *Salomon* seated on one throne.

40. *Hours of the Holy Ghost.* The Virgin in *c.* and Apostles kneeling; the Dove above.

41. Below. Moses, horned, kneels. God (half length), in sky, holds the tables of the Law.

42. *Seven Psalms.* Full page. God speaks to David, who, throned on *r.*, is about to kneel. A small half-length figure of God in the sky.

43. *Office of the Dead.* Three youths on horseback in consternation. In *c.* a tall cross on a base; on *r.* three nude corpses speak to the youths.

44. Below. A corpse with a dart pursues and strikes a young man.

45. *Fifteen Joys.* The Virgin and Child on canopied throne; on *l.* an angel in dark robe with harp; on *r.* a lady (the owner of the book) in dark red with black headdress.

46. Below. The Virgin seated weaving: an angel kneels on each side.

In this book the best picture is that of the Annunciation. The others are rather poor and stiff.

58. HORAE (Rouen). Vellum, $7 \times 4\frac{7}{8}$, ff. 119; 18 lines to a page; cent. xv, xvi (closely written). Binding: old red morocco with gold tooling. Bookplate of Mr. Bennett.

Collation: 1^{16}, 2^{8}, 3^{4}, 4^{8}, 5^{8}, 6^{10}, 7^{8}, 8^{8}, 9^{6}, 10^{8}, 11^{8} (wants 8), 12^{8}-15^{8}.

CONTENTS

Kalendar in French in red, blue and gold.	1
Sequences of the Gospels.	13
Obsecro te.	18
O intemerata.	21
Hours of the Virgin (Use of Rouen).	
Hours of the Cross.	67
Hours of the Holy Ghost.	70
Seven Psalms and Litany.	73
Office of the Dead (first leaf gone).	88
Fifteen Joys in French.	111
Seven Requests in French.	116

In the Kalendar:

June 19. Gervais in gold.
25. Eloy in gold.
July 3. Martial in gold.
Oct. 23. Rommain in gold.
Dec. 30. Ursin.

In the Litany:

Apostle: Martial.
Disciple: Ursin.
Martyrs: Eutropius, Firmin.
Confessors: Mello, Gildard and Medard, Romanus, Audoen, Ausbert, Severus, Laudus, Taurin, Fiacre.
Virgin: Austreberta.

There are two defaced shields in the border of No. 36.

The borders, which are on every page in the Kalendar, are full, elsewhere usually on one side only. They are divided into geometrical fields, some having grounds of fluid gold or colour, others none. They consist of white and coloured conventional (and natural) foliage and flowers, and grotesques: animals and butterflies also occur. The Kalendar has two oblong pictures in the lower margin for each month.

1. *Jan.* Two men face each other at round table, and drink.
2. Aquarius carries two flagons across a tile-paved room.
3. *Feb.* Man sits before fire on *r.*; page with faggot behind him.
4. Pisces in pool in landscape.
5. *Mar.* Two men prune vines; a white bag on the ground.
6. Aries in landscape.
7. *Ap.* Youth and maid sit in garden; he plays a harp, she holds a flower, and has flowers or gems on a cloth in her lap.
8. Taurus in room.
9. *May.* Youth and maid *en croupe* on horse, riding to *r.*, hound in front.
10. Gemini, nude, embrace.
11. *June.* Man mowing; another pours out drink.
12. Cancer, a red crayfish.
13. *July.* One mows; another, on *l.*, binds a sheaf.
14. Leo in room.
15. *Aug.* One threshes; one holds a sheaf.
16. Virgo in room with wreath.
17. *Sept.* One, nude, treads grapes; one enters with load on *l.*
18. Libra, held by seated maid in a room; gold weights (?) on a table on *r.*
19. *Oct.* Man sows; woman sits spinning on *r.*
20. Scorpius, snail-like, with horns as of an ox.

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21. *Nov.* Beats oaks for pigs.
22. Sagittarius. Centaur in room shooting.
23. *Dec.* Man about to kill one of two pigs with the back of an axe; woman on *l.* holds a basin.
24. Capricorn. White goat in landscape.
25. *Sequences of the Gospels.* In four compartments. The four Evangelists writing, with their symbols beside them. John is on an island, the rest are in rooms.
26. In border, *r.* Abraham about to slay Isaac; angel above.
27. In border, below. Moses, horned, kneels; Christ in the burning bush on *l.*
28. *Matins of the Virgin.* Annunciation. Coped angel kneels on *r.* with scroll: *Ave . . . dominus.* The Father in sky, high up on *l.*, sends the Dove on a ray; lily-pot in front.
29. In border. Joachim and Anne embrace; golden gate with four statues behind.
30. In border. Anne in bed; in front Joachim on *l.*; nurse with child (the Virgin) on *r.*
31. In border. Joachim and Anne on *l.*; the Virgin on the temple steps on *r.* received by the High Priest at top in doorway.
32. In border. Joseph married to the Virgin by bishop in mitre and cope; three suitors on *l.* with rods (Joseph's rod is flowering); on *r.* a clerk and three women.
33. *Lauds.* The Visitation. The Virgin on *l.* attended by three angels; Elizabeth, followed by a maid; Joseph (or Zacharias) full face in *c.*; landscape.
34. In border, below. A black devil on *l.* with sceptre holds out a bond written in red, with seal; Theophilus on *r.* kneels to him; in the sky the Virgin and Child.
35. In border, on *l.* In a room the Virgin and Child; Theophilus on *r.* kneels to them.

The Memoriae in Lauds are oddly arranged; they are as follows: The Holy Ghost, SS. Michael, John Baptist, James, Sebastian, Nicholas, Romanus, Anne, John Baptist again (with miniature), Anne, blank page, Magdalene and Katherine.

36. *Memoria.* On *l.* John Baptist with lamb; on *r.* Anne seated with a book, the Virgin at her knee reading it.

In border, *l.*, a youth with long hair at a prayer desk; a weasel *r.*; a maid at prayer desk; a squirrel; two defaced shields.

37. *Prime.* Divided by shaft. On *l.* the Virgin, two maids and the ox, kneeling; on *r.* Joseph, three angels, two shepherds, and the ass; the Child in *c.*
38. In border. Herod throned, with four councillors; two women kneel in front with (Herod's) dead child between them.
39. In border. Group of five men (Egyptian priests) in a building. On *r.* an idol falls from a column.
40. In border. Two horsemen. On *r.* a soldier about to strike the husbandman who stands by his field of ripe corn.
41. In border. Two soldiers each about to slay a child in its mother's arms.
42. *Tierce.* Three shepherds (one with bagpipe); a woman seated in *c.* with a lamb in her lap. Above, a small angel with scroll: *Gloria in.* Landscape.
43. In border, *l.* A shepherd and woman embrace.
44. In border, below. Shepherd on *l.*; tree in *c.*; woman on *r.* holding a linen cloth before her.
45. *Sext.* The Magi on *l.* The youngest is in tunic and boots reaching above the knee. The Virgin and Child on *r.*
46. In border. The Magi on horseback, with sceptres, facing *r.*
47. In border. The Emperor Octavian kneeling; imperial crown on a desk in front of him. Behind him, on *r.*, the Sibyl stands and points him to the Virgin and Child (half length) in the sky.
48. *None.* Symeon nimbed, in cope, behind altar on *r.* The Virgin kneels with the Child. Behind her and beyond are two maids with doves and candle, Joseph, and two men.
49. In border, *r.* The Child Christ seated in *c.*; four doctors seated, two on each side.
50. In border, below. John Baptist behind a rail on *l.* preaches to five people seated.
51. *Vespers.* Joseph leads the ass to *l.*, three angels follow. In background an idol falls from a column.
52. In border, *l.* A man with a child, a woman with a child; two men, one with gold rod; a woman on a camel, going to *l.* Perhaps Moses returning to Egypt with Aaron and Zipporah.
53. In border, below. Gideon in tunic and plate armour kneels facing *l.*; the fleece (a sheep) on *l.*
54. *Compline.* Christ crowned and throned in *c.*; the Virgin kneels on *l.*; two angels bear her train, a third in air crowns her; on *r.* two angels with music, one seated with harp.
55. In border, below. The Virgin on a bed surrounded by eleven Apostles.
56. In border, on *r.* The Virgin borne up in air by five angels.
57. *Hours of the Cross.* Christ crucified with the thieves. The Virgin swoons on *l.*; centurion and Jews on *r.*
58. In border. On *l.* a prophet; on *r.* the Agony. The cup and host on a rock; Apostles sleep in front.
59. In border. The Betrayal. Malchus and Peter on *l.*
60. In border. On *r.* Pilate sits washing his hands; before him Christ with soldiers.
61. In border. Christ bears the Cross to *l.*; soldiers behind, one striking Him.
62. *Hours of the Holy Ghost.* The Virgin kneels in *c.* facing *r.*; the Dove above sheds flames; Apostles on *r.* and *l.*
63. In border, *r.* Two Apostles (Peter and another) under portico; outside, three men in long robes; flames descend. Perhaps Cornelius (Acts, x, xi).
64. In border, below. Two Apostles kneel; a man in white further back kneels; the Dove descends; in a portico on *l.* five more Apostles. Probably the ordination of Stephen.
65. *Seven Psalms.* David kneels under canopy on *r.* facing *l.*; Gad in pointed hat speaks to him and points up to an angel in air holding a scourge. The head of God seen above.
66. In border. Goliath on one knee; David slinging; a camp behind.
67. In border. Two maids sit in front; Bathsheba in a moat; David at window on *r.*
68. In border. Absalom hanging from a tree on *r.*; Joab on horse tilting at him; two horsemen on *l.*
69. In border. A knight in armour reclines by a fountain to which his horse is tied; an old man in

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long robes with sceptre looks at him; on *r.* three nude females with long hair. Are these Fates or Fairies?

70. *Fifteen Joys.* Pietà. The Virgin in *c.* with the body; John, on *l.*, supports the head; a young lady in pink, with black headdress, kneels on *r.*; four nimbed women, two on each side of the Virgin; the Cross in *c.*

71. In border, *r.* Four angels in a room kneel facing *l.*

72. In border, below. Magdalene kneels on *l.*; Christ on *r.* with scroll: *Noli me tangere.*

This is evidently a book done for a young couple whose names were Jean and Anne. This I deduce from the double Memoria (No. 36). It is of considerable interest from the point of view of the subjects of the pictures. The execution attests skill but is somewhat hasty and ordinary.

59. HORAE (Rouen). Vellum, $7\frac{3}{4} \times 5$, ff. 76; 25 lines to a page; cent. xvi; in a good Gothic hand. Binding: modern stamped brown morocco. Bookplate of Mr. Bennett.

Collation: 1^6, 2^8-9^8, 10^6.

CONTENTS

Kalendar in French in red, blue, and gold.	1
Sequences of the Gospels.	7
Obsecro te.	10
O intemerata.	12
Stabat Mater.	13
Horae B.V.M. ad usum Rothomagensem (of Rouen), with Hours of the Cross and of the Holy Ghost.	15
Seven Psalms and Litany.	44
Office of the Dead.	54
Stabat Mater (2nd time) with other prayers to the Virgin.	69*b*
Ave cuius conceptio.	70*b*
Ave Maria ancilla Trinitatis.	71*b*
Memoriae.	72

In the Kalendar:

June 12. Ursin.
19. Gervais in gold.
25. Eloy in gold.
July 3. Martial in gold.
Oct. 23. Romain in gold.
Dec. 3. Translation des reliques.
30. Ursin.

In the Litany:

Martyrs: Nicasius, Eutropius, Firmin.
Confessors: Mello, Romanus, Audoen, Severus, Eligius, Wulfran.
Virgins: Genovefa, Austreberta, Oportuna.

Every page has on one side a broad border with ground of pale gold, containing real and conventional foliage, etc., and a narrow gold frame on the other three sides.

The Kalendar has a miniature of the occupation of the month in the lower border and side alternately, and one of the zodiacal sign at the side and lower border alternately.

1. *Jan.* At table; servant by fireplace on *r.* brings a dish.
2. Aquarius, nude, with two glasses.
3. *Feb.* Sits at fire.
4. Pisces.
5. *Mar.* Two men prune vines.
6. Aries.
7. *Ap.* Youth in furred tunic, hand in belt.
8. Taurus.
9. *May.* Youth and maid on white horse, ride to *l.*
10. Gemini wrestle.
11. *June.* Woman sits shearing sheep; other sheep on *r.*
12. Cancer, crayfish.
13. *July.* Man with scythe drinks from bottle.
14. Leo.
15. *Aug.* Woman reaps; man binds sheaf.
16. Virgo with palm.
17. *Sept.* Sows.
18. Libra in room.
19. *Oct.* Man treads grapes; one on *l.* pours wine from keg into cask.
20. Scorpius, gold on blue.
21. *Nov.* Beats an oak.
22. Sagittarius. Centaur shoots back to *r.*
23. *Dec.* Man holds torch to fire, and shields his face; woman with bowl on *r.*
24. Capricorn. A white goat.
25. *Sequences of the Gospels.* John sits on island, holding up a pen; eagle with ink-horn on *l.*
26. *Matins of the Virgin.* Angel kneels on *l.*; Virgin on *r.*; a window at the back, through which is seen the Fall; the serpent is human-headed; classical gold framework.
27. *Lauds.* Visitation. The Virgin attended by three angels on *l.*
28. *Hours of the Cross.* Christ on the Cross. The Virgin, John, and two women on *l.*; centurion, in gold armour, and Jews on *r.*
29. *Hours of the Holy Ghost.* The Virgin kneels at desk in *c.*, the Dove above. The Apostles stand and kneel on *r.* and *l.*; columned hall.
30. *Prime.* The Virgin (*l.*) and Joseph kneel, adoring the Child, in *c.* At back three angels kneel; ox and ass on *l.* On a scroll at the bottom is nonsense writing.
31. *Tierce.* Three Shepherds. Gold angel, half length, in air, with scroll: *Gloria in altissimis deo et in terra.*
32. *Sext.* The Virgin and Child under a red canopy on *l.*, Joseph behind her; the Magi on *r.*; ox and ass (back to spectator) in *c.*
33. *None.* The Virgin, Joseph, with candle and doves, and three others on *l.*; Symeon in blue, mitred, on *r.* of altar, over which, as often, is a hanging canopy, circular and conical.
34. *Vespers.* The Flight. Joseph leads the ass to *l.*; three angels follow.
35. *Compline.* In an oval of dark blue starry sky, surrounded by red angels; outside it, pale blue sky

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with stars. The Virgin kneels full face, and is crowned by the Father (*r*), and Son, both seated, the former with orb; the Dove over her head.

36. *Seven Psalms.* David on *r.*, in a hall with coloured marble columns, hands a letter to Uriah, kneeling on *l.*, in gold armour.

Gold statuettes on the framework.

37. *Office of the Dead.* Christ in red robe on the rainbow, His feet on the orb, showing His wounds; two demi-angels in air with trumpets; the Virgin and two others kneel on *l.*; John Baptist and two others on *r.*

Below, on earth, five dead rise from graves.

38. *Stabat mater.* Pietà. In front of the three crosses the Virgin seated, with the body of Christ on her knees. John supports the head. Three Maries kneel, one on *l.*, two on *r.* On *r.*, in front, kneels a young lady in dark red dress, sleeves trimmed with white fur, and black headdress.

These are thoroughly conventional pictures, the product of a hand which was engaged in turning out these books as fast as they could be made.

60. HORAE. Vellum, 6 × 4, ff. 125; 26 lines to a page; cent. xv, xvi; in a good slightly current hand; pale ink. Red morocco binding of cent. xviii (?) with gold tooling. Bookplates of Stephen Dowell and Mr. Bennett.

Collation: 1^8, 2^4, 3^8, 4^8 (wants 2), 5^8 (wants 7), 6^8 (wants 1), 7^8 (wants 2), 8^{16}, 9, 10 (twelve leaves altogether), 11? (wants 1, ten leaves remain), 12. Further collation is impracticable. Leaves are lost after f. 92, 110, 112, 114; at the end five leaves are blank.

CONTENTS

Kalendar in French in red, blue, and gold. 1
Sequences of the Gospels. 13
De sororibus matris dei (Memoria).
ff. 19, 20, blank.
Hours of the Virgin (Use of Paris, ? Rouen); of the Cross (first leaf gone) (18*b*), and of the Holy Ghost. 21
Obsecro te (first leaf misbound). 67
O intemerata. 69
Preface to prayer Missus est Gabriel, in French. 72
Ceste oraison doit on dire chascun samedi.
ff. 75, 76, blank.
Seven Psalms and Litany. 77
f. 89 blank.
Obsecro te (first leaf). 90
Office of the Dead (mutilated at beginning). 93
Memoriae (first leaf gone). 111
Avete omnes anime. 118
D.I.C. salus.
Saint gregorie luy estant viuant en chantant sa messe. 119
(The Seven Requests.)

In the Kalendar:

Denis and Barbara in gold.

In the Litany:

Apostles: Martial.

Martyrs: Eutropius, Firmin.

Confessors: Taurin, Aquilinus, Gaudere, Mello, Romanus, Audoen, Albinus, Severus, Julian.

Many of these are Norman saints. The Use is not Quite clear. The hymn at matins is *Quem terra* (Rome, etc.). The lessons, *Sancta Maria*, etc. (Rouen, etc.) *Capitulum* at Lauds, *Te laudant* (Paris).

Each page has a border on one side, oblong, with ground of fluid gold, and natural and conventional foliage and grotesques.

The Kalendar pictures for each month are at the end of the preceding month, and are in one frame, divided by a vertical line. That for January is gone.

1. *Feb.* Man warms himself at fireplace on *l.*; man approaches on *r.* with faggot.
2. Pisces. In landscape, which continues into No. 1.
3. *Mar.* Two men in walled ground prune vines.
4. Aries in room.
5. *Ap.* Youth and maid in field.
6. Taurus in room.
7. *May.* Youth booted and spurred, and maid, on horse.
8. Gemini. Erased.
9. *June.* Man and woman mowing.
10. Cancer. Red crayfish in room.
11. *July.* Two men reap.
12. Leo in room.
13. *Aug.* Man with sack; man winnowing with basket.
14. Virgo with palm.
15. *Sept.* Man treading grapes; another with *hotte.*
16. Maid holds Libra.
17. *Oct.* Man sows; woman with sack.
18. Scorpius.
19. *Nov.* Man beats oak for pigs; woman with distaff.
20. Sagittarius. Two-legged centaur, shoots back to *r.*
21. *Dec.* Man kills pig; woman holds basin.
22. Capricorn. White goat.
23. *Sequences of Gospels.* John, on round island, writes; eagle holds inkhorn.
24. In text. Luke, with scroll and ox.
25. Matthew. Angel holds book.
26. Mark. Lion on *l.*; desk on *r.*
27. *Memoria of the Sisters of the Virgin.* A group known in German art as the *Heilige Sippe.* The finest example is at Cologne.

Anne in centre, holds out her robe with both hands. In front in *c.* the Virgin and Child. On *l.* Maria Salome with four sons, James, Justus, Simon, Joses. She has open book. On *r.* Maria Jacobi with book, and two sons, James the Great (as pilgrim), and John with book. The four husbands, Joachim, Joseph, Salomas, and Zebedee look over at the sides of Anne's throne.

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Two blank leaves follow.

28. *Matins of the Virgin.* Border representing a Jesse tree; six kings on *l.*; six on *r.*, including David. Jesse sleeping below. The tree, a vine, grows out of his bosom.

Miniature. The Annunciation. The Father in air on *l.* over Gabriel; the Dove approaches the Virgin's head; lily in front; a small gold group of the Fall above.

29. *Lauds.* Visitation. A fine house behind.

30. *Hours of the Holy Ghost.* The Virgin sits in midst of kneeling Apostles; the Dove above her.

31. *Prime.* The Virgin and Joseph adore the Child. In *c.*, ox and ass, and behind them three small angels with music; three men at opening on *r.*

32. *Sext.* Adoration of the Magi. Virgin on *l.*; Joseph absent.

33. *None.* Presentation. Symeon, nimbed, in mitre and cope, behind altar on *l.*; Virgin, Child, man with doves and candle; four spectators.

34. *Vespers.* Flight. Joseph leads the ass to *r.*; in *c.*, an idol falls from a column; on *l.*, a reaper addressed by a soldier.

35. *Compline.* The Virgin kneels; three small angels in air crown her; the Father in tiara, throned on *r.*, with orb, blesses.

36. *Missus est Gabriel.* In text. Ground dark red, with gold ermine pattern; the Virgin crowned, half length, with the Child.

Two blank leaves follow.

37. *Seven Psalms.* A courtyard, gold rail in front, buildings on three sides; at the *r.* corner, Bathsheba in a gold tank; at a window on *l.*, David and courtiers; more courtiers at a window in *c.*

38. Below text. David beheads Goliath in gold armour.

39. Below text. David prays in a room. In air a small angel with dart (?); bust of the Father in the sky.

40. *Obsecro te.* First leaf misplaced. The Virgin crowned, and the Child, throned under canopy; six small angels seen over a wall behind.

In the border two shields. (1) *Az.*, a saltire engrailed, *or*. (2) *Gules*, a bend *arg.*, charged with three stars of five points *sable* between two lions passant, *or*.

In text, *Memoriae.*

41. John Baptist with lamb, half length.

42. John Evangelist with cup of serpents.

43. Stephen with stones on his head, and book.

44. Laurence with book and gridiron.

45. Nicholas, boys in tub on *r.*

46. Claudius, bishop with cross staff.

47. Large. Barbara with book; tower on *l.*; girl kneels on *r.* in pink dress, and black headgear turned up with brown; the owner of the book.

48. In text. Katherine, crowned, with sword and book.

49. Margaret with small cross emerges from dragon's back.

50. Genevieve with book and candle; devil blows the candle with bellows; angel rekindles it.

The most interesting pictures in the book are those of the Holy Family (rare in French *Horae*), of the Jesse tree, and of David and Bathsheba. The others are of ordinary good execution.

61. HORAE (Rouen). Vellum, $7\frac{1}{8} \times 5\frac{1}{4}$, ff. 138; 15 lines to a page; cent. xv (early). Binding: old vellum with gold tooling; two silver clasps. Bookplate of Mr. Bennett.

Collation: 1^{12}, 2^{4} (wants 4?), 3^{8}-5^{8}, 6^{10}, 7^{8}, 8^{8}, 9^{10}, 10^{8}-12^{8} (wants 2), 13^{8}-17^{8}.

CONTENTS

Kalendar in French in red, blue, and gold.	1
Sequences of the Gospels.	13
Obsecro te.	16
O intemerata.	19*b*
Hours of the Virgin (Use of Rouen).	24
Seven Psalms and Litany.	76
Hours of the Cross (first leaf gone).	93
Hours of the Holy Ghost.	96
Office of the Dead.	99
The Fifteen Joys in French.	129
The Seven Requests in French.	135

In the Kalendar:

Jan. 30. Les reliques Seinte Anne.
Ap. 30. S. Eutrope in blue.
May 5. Transl. S. Ouen.
21. S. Quitaire.
June 12. Transl. S. Ursin.
July 3. Marcial in gold.
Aug. 6. S. Sauueur in gold.
Oct. 23. S. Romani in gold.

In the Litany: Marcialis.

Martyrs: Clarus, Leger.
Confessors: Mello, Romanus, Vivian, Paternus, Hildevert, Maturin, Victorius, Lupus.
Virgins: Genovefa, Radegund, Quiteria, Austreberta.

The borders (not on every page) are of "line and leaf" work and conventional foliage. The pictures do not rise above mediocrity, but are brilliant in colour.

1. The first is a late insertion, with a poor border. It is on f. 13. *Sequences of the Gospels.* John writing, on the island; eagle on a tall rock behind him.

2. *Matins of the Virgin.* Annunciation. The Virgin kneels on *l.* and turns to the angel, who has scroll (*Ave ... dominus*); the Dove approaches her on a ray; lily-pot in *c.*

3. *Lauds.* Visitation. The two figures (Elizabeth on *r.*) in a landscape.

4. *Prime.* The Virgin kneeling on *l.* (arras behind her), and Joseph, on *r.*, with cap in hand and candle, adore the Child; ox and ass on *l.*

5. *Tierce.* Two shepherds; angel in air, with scroll, *Gloria in excelsis.*

6. *Sext.* Adoration of the Magi. The Virgin and

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Child, seated, on *l.*; arras behind her, as No. 4; star above.

7. *None.* Presentation. The Virgin kneels; maid with basket; Symeon, coped and nimbed, on *r.*; attendant at the further end of the altar.

8. *Vespers.* Flight. Joseph leads the ass to *l.*

9. *Compline.* The Virgin kneels to Christ, crowned and throned, on *r.*; an angel on *l.*, in white, crowns her.

10. *Seven Psalms.* David kneels, facing *l.*, in a walled enclosure with blue and gold arras and green pavement; his hat and crown on the floor; his harp on a table on *l.*; bust of Christ in the sky.

11. *Hours of the Holy Ghost.* Group of seated and kneeling Apostles; the Virgin on *r.*; the Dove over the head of John in *c.*

12. *Office of the Dead.* In a churchyard; two men lay a shrouded corpse in a grave; in air, the soul, an angel and a devil; coped priest, with bucket; cross bearer; mourners in black; church porch behind.

13. *Fifteen Joys.* The Virgin and Child, throned, under circular canopy, in a green-floored room with pink and gold arras; kneeling angel on *l.*, with harp.

62. HORAE (Rouen). Vellum, $7\frac{1}{8} \times 4\frac{3}{4}$, ff. 88; 23 lines to a page; cent. xvi (early). Binding: red morocco of cent. xviii-xix, with blind and gold tooling lined with blue silk. Bookplate of Mr. Bennett.

Collation: 1^{12}, 2^{8}-6^{8} (wants 6), 7^{2}, 8^{8}-11^{8}, 12^{4} (wants 4).

CONTENTS

Kalendar in French in red, blue, and gold.	1
Sequences of the Gospels.	13
Obsecro te.	16*b*
O intemerata.	18*b*
Hours of the Virgin (Use of Rouen). Frontispiece.	21*b*
Hours of the Cross (first leaf gone).	50
Hours of the Holy Ghost.	52
Seven Psalms and Litany.	54
Office of the Dead.	65
The Fifteen Joys, in French.	83
The Seven Requests, in French.	87

The Kalendar gives the usual Rouen feasts:

June 11. Ursin.
July 3. Martial, in gold.
Oct. 23. Romain, in gold.
Dec. 30. Ursin.

The Litany:

Apostles: Martial.
Disciples: Ursin.
Martyrs: Eutropius.
Confessors: Mello, Romanus, Audoen, Severus, Laudas, Taurinus, Vulfran.
Virgins: Austreberta.

The borders are poor: real and conventional flowers on dead gold grounds. The larger pictures sometimes have architectural borders, with classical and Gothic details, in dead gold.

The Kalendar pictures are in the lower margins:

Jan. At table; two servants.
Aquarius in river.
Feb. At fireplace; a maid stirs the fire.
Pisces.
Mar. Man and woman prune or set trees.
Aries.
Ap. Man and boy in garden.
Taurus.
May. Youth and maid on a horse.
Gemini in bushes.
June. Man mows, woman rakes hay.
Cancer, crayfish in stream.
July. Reaping.
Leo.
Aug. Threshing.
Virgo with palm and flower.
Sept. Treading grapes; man with *hotte* enters.
Libra held by a woman.
Oct. Man sows; woman with sack on back.
Scorpius.
Nov. Beats oaks for pigs.
Sagittarius. Centaur.
Dec. Kills pig; woman holds basin for blood; house behind.
Capricorn. A white goat.

13. *Sequences of the Gospels.* John in the caldron of oil. Three executioners. Domitian seated on *r.* with courtiers; spectators look over a wall.

14. In a predella below the text are three small pictures of the other Evangelists writing, with their symbols (Lc. Mt. Mc.).

15. *Matins of the Virgin.* Frontispiece, full page. Creation of Eve. Christ in purple robe stands on *l.*; Eve rises from the side of Adam; background of forest trees.

16. Annunciation. The Virgin seated on *l.*; Gabriel on *r.*, with sceptre, in dalmatic; gold images of Eve with apple, and Adam feeling his throat, in the border.

17. *Lauds.* Visitation. Joseph and Virgin on *l.*; Elizabeth kneels on *r.*; trees behind.

18. *Margin.* The Virgin with blank scroll walking near a wood, followed by an angel.

19. *Lauds.* The Virgin and Joseph (on *r.*) adore the Child; ox and ass in *c.* Above are three small angels.

20. *Tierce.* Three shepherds and a woman; angel in air with scroll: *Gloria in excelsis.*

21, 22. *Margin.* Two pictures of one and two shepherds respectively, kneeling.

23. *Sext.* Adoration. Joseph stands by the Virgin.

24. *Margin.* The three kings walk to *r.*

25. *Margin.* The three kings kneel; Herod in doorway on *r.*

26. *None.* Presentation. The Virgin kneels on *r.*; Joseph, maid and others behind her; Simeon and clerks behind altar on *l.*

27. *Margin.* A priest looking at a broken idol.

28. *Margin.* Two priests; broken idol on column in *c.*

These pictures may represent the priests of Dagon,

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or the Egyptian priests whose idols fell when Christ entered Egypt.

29. *Vespers.* Flight. Joseph leads the ass to *l.*; three angels follow.

30. *Margin.* Troop of soldiers speak to the husbandman who points to his ripened corn on *r.*

31. *Margin.* Massacre of the Innocents. Herod throned on *r.*; soldier, mother and child on *l.*

32. *Compline.* The Virgin kneels on *l.* before Christ throned with orb. Two angels behind her hold a crown; three more in background.

33-35. *Margin.* Three angels playing harp, organ and trumpet.

36. *Matins of the Holy Ghost.* Pentecost. The Virgin throned in *c.*; the Dove above. Groups of Apostles kneel on *r.* and *l.*

37. *Margin.* Baptism of Christ. Angel kneels on *l.* with His robe.

38. *Seven Psalms.* Nathan on *l.* speaks to David, who kneels in a court before his palace; bust of God seen in the sky; harp in black leather case lies in front.

39. *Office of the Dead.* Job sits nude on dunghill on *l.*; house behind; three friends on *r.* speak to him.

40. *Fifteen Joys.* The Virgin and Child throned in *c.*; three small angels on *r.* and *l.* On *l.* kneels the owner of the book, a girl in red with black headdress.

41. *Margin.* Youth in black, kneeling, face *l.*

42. *Margin.* The Virgin, crowned, gives back the bond to Theophilus, kneeling; a devil in air on *r.*

63. HORAE (Rouen). Vellum, $7\frac{5}{8} \times 5\frac{1}{4}$, ff. 135; 15 lines to a page; cent. xv (well written). Modern binding of inlaid coloured leather. Bookplate of Mr. Bennett.

Collation: 1^6, 2^6, 3^8, 4^6, 5^8-10^8, 11^6 (+1), 12^8, 13^8, 14^2, 15^8, 16^8, 17^4, 18^8, 19^8.

CONTENTS

Kalendar in French in red, blue and gold.	1
Sequences of the Gospels.	13
Obsecro te.	18*b*
O intemerata.	22
Hours of the Virgin (Use of Rouen).	27
Hours of the Cross.	76
Hours of the Holy Ghost.	78*b*
Seven Psalms and Litany.	82
Office of the Dead.	100
Fifteen Joys in French.	128
Seven Requests in French.	133

A Rouen book. S. Romain in gold on Oct. 23, with octave. On Dec. 3, les reliques de Rouen. Jan. 30, les reliques S. Anne. Ursin in June and December.

In the Litany:

Martyrs: Clarus.

Confessors: Audoen, Mello, Romanus, Leobin, Fiacre.

Virgins: Columba, Genovefa, Veronica, Austreberta.

There are the following pictures:

1. *Sequences of the Gospels.* In four compartments: the four Evangelists writing, each with his emblem beside him. John on an island, the others in rooms with red and gold arras.

This arrangement usually denotes a Rouen book.

2. *Matins of the Virgin.* The Annunciation. The Virgin kneels on *l.* under a canopy, the Dove above her head. Gabriel in cope kneels on *r.* with scroll: *Aue ... dominus.* The scene a polygonal room. An angel in the border.

3. *Lauds.* The Visitation. Two figures in a landscape.

4. *Prime.* Joseph and Mary (*l.*) kneel facing and adore the Child. Behind, in *c.*, a small angel, and the ox and ass; stable on *l.*

5. *Tierce.* Three shepherds and a woman sitting; an angel in air with scroll: *Gloria in excelsis.* One shepherd has a bagpipe.

6. *Sext.* Adoration of the Magi. Virgin and Child on *r.*; youthful king on *l.*

7. *None.* Presentation. Symeon, coped and nimbed, on *l.* behind altar; Virgin with Child kneels on *r.*; maid with candle and basket, Joseph, and another, behind.

8. *Vespers.* The Flight. Joseph leads the ass to *r.*

9. *Compline.* Coronation of the Virgin. She sits on *l.*; two small angels in white in air crown her. The Son sits on *r.* with crown and orb blessing. They are on a curved seat in an apse with red and gold arras behind.

10. *Hours of the Cross.* Christ crucified. On *l.* the Virgin swoons; John supports her; three nimbed women behind; on *r.* the centurion and a group of soldiers and Jews. Sun and moon above.

11. *Hours of the Holy Ghost.* The Virgin, full face, seated in *c.*, a red and gold hanging behind; above, the Dove shedding flames; six Apostles sit on *l.*, six on *r.*

12. *Seven Psalms.* David kneels before a canopied throne facing *l.*, red and gold arras behind, over which in air is an angel with sword; above is a half length of God in a blue starry sphere; on *l.* on a table is David's harp.

13. *Office of the Dead.* In front a nude corpse lies on the ground on a shroud. On a seat running round three sides of an octagonal enclosure sit four figures with books; on *l.* a Dominican in black over white, then a Carmelite (?) in white over black, with red cap, a Benedictine in black, and a Franciscan (?) in dark gray with red cap. Above, in air in *c.*, a nude soul in kneeling posture facing *l.*; on *l.* an angel in plate armour and mantle repulsing with a cross-spear a devil on *r.*

14. *The Fifteen Joys.* In *c.* the Virgin and Child, throned under gold canopy with green back, red and gold hangings behind; on *l.* an angel in white kneels

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with gold casket; on *r.* kneels a lady in red, with black headdress, the owner of the book.

Every page has a partial border of line and leaf work. The borders of the pictured pages contain "geometrical" panels. With the exception of No. 13 the work is uninteresting, and may even be described as poor.

64. HORAE (Rouen). Vellum, $7\frac{1}{4} \times 5\frac{1}{4}$, ff. 162; 15 lines to a page; cent. xv (well written). Red velvet binding. Bookplate of Mr. Bennett.

Collation: 1^{12}, 2^{8}-6^{8}, 7^{4} (4 canc.), 8^{8}-10^{8}, 11^{4}, 12^{8}, 13^{8}, 14^{2}, 15^{8}-20^{8}, 21^{4} (4 canc.), 22^{10}.

CONTENTS

Kalendar in French in red, blue, and gold.	1
Sequences of the Gospels.	13
Obsecro te.	19
O intemerata.	23
Hours of the Virgin (Use of Rouen).	29
Memoria of S. Romain in Lauds.	
Seven Psalms and Litany.	84
Hours of the Cross.	102
Hours of the Holy Ghost.	106
Office of the Dead.	110
The Fifteen Joys in French.	153
The Seven Requests in French.	159

A Rouen book. S. Romain in gold in the Kalendar, Oct. 23. S. Ursin on Dec. 30.

In the Litany: Martial among *Apostles*; Clarus among *Martyrs*. *Confessors*: Romanus. *Virgins*: Honorina.

The miniatures are:

1. *Sequences of the Gospels.* In four compartments. The four Evangelists writing, with their emblems. Behind S. John a black devil with a book is pulling away his ink-bottle.

In border, a man sits piping to a dancing dog.

2. *Matins of the Virgin.* The Annunciation. The Virgin kneels on *l.* under a red canopy; the Dove approaches her head. In front a lily-pot. Gabriel in cope kneels on one knee on *r.* with scroll (*Aue . . . tecum*).

In border, a fountain, a man blowing a trumpet, a mermaid with mirror and comb.

3. *Lauds.* The Visitation. An angel in blue on *l.* attends the Virgin.

In border, a dog with a hood on, and a savage with spear.

4. *Prime.* The Virgin and Joseph, kneeling, adore the Child; an angel between them. Behind, Joseph, the ox and ass. Two shepherds seen approaching through a window.

5. *Tierce.* Three shepherds, one with bagpipe; angel in air with gold scroll.

6. *Sext.* Adoration of the Magi. Youthful king on *l.*; the Virgin and Child on *r.*, a pink and gold hanging behind them.

7. *None.* The Presentation. Symeon, nimbed, in cope behind the altar on *r.*; the Virgin and Child on *r.*; two maids attend the Virgin; Joseph stands at the further end of the altar. Behind Symeon is a surpliced clerk; on *r.* is a pretty rose-window.

In the border, a bear.

8. *Vespers.* The Flight. Joseph leads the ass to *l.* Behind on *r.*, the husbandman reaping his corn is questioned by a soldier in plate armour.

In the border two monkeys, one long-eared, sits eating.

9. *Compline.* The Virgin kneels before the Son, who sits crowned with orb under gold canopy hung with blue on *r.* An angel leaning over a pink and gold arras crowns the Virgin; another on *l.* plays the harp; blue starry sky.

In the border, a monkey sits reading on a snail's back.

10. *Seven Psalms.* David kneels facing *l.* before a gold-canopied throne on *r.*; his harp lies on the floor; his crown and turban on a table. Over a red and gold arras is seen a landscape, with the boy David slinging at Goliath; above, in a blue, starred sphere, is a half-length figure of God.

11. *Hours of the Cross.* Christ crucified between the thieves. Magdalene embraces the Cross, at the foot of which is a skull; on *l.* the Virgin swoons, supported by John; two other Maries are behind; on *r.* a crowd of soldiers and Jews. Sun and moon in starry sky.

12. *Hours of the Holy Ghost.* The Virgin kneeling in the midst of the Apostles; the Dove, shedding flames, above.

In the border, a hunter, returning with his dog, blows his horn. He has two hares on a spear, at which the dog is looking.

13. *Office of the Dead.* A church. On *l.* priest at altar with two servers in blue vestments; on *r.* four coped clerks sing at a lectern; between them, in front, the bier and candles; behind, two mourners in black seated.

In the border, Death, with shroud and spear, meets a young man, whose tall black hat has fallen off with the shock.

14. *The Fifteen Joys.* The Virgin and Child throned, full face, on a throne with blue and gold hangings, red and gold hangings behind. Two small angels in white, in air, hold a crown over her head. On *l.* kneels an angel in blue with harp; on *r.* a lady in red with black belt and headdress, the owner of the book.

15. *The Seven Requests.* The Father in a cope on a gold-canopied throne; on His knees the nude wounded body of the Son; between their heads the Dove. In air on either side a small angel; a third kneels on *l.*

In the border, a dragon-fly.

Each page has a partial border of line and leaf work, with frequent insertions in colour; a favourite ornament is a vase with flowers. The principal pictures have gold grounds to their borders.

This book should be compared with No. 63. The pictures are extremely similar (this has one more), and both are shop productions from the same town. This is very much better and more interesting than the other, and is a very good typical Rouen book.

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65. HORAE (? Strasburg). Vellum, $5\frac{11}{16} \times 3\frac{7}{8}$, ff. 132; 16 lines to a page; cent. xv (1480?); in a good, slightly current Gothic hand; written in France. Binding: modern dark crimson velvet, gauffred edges. Belonged to Mr. Bragge. Exhibited at the National Exhibition of Works of Art, Leeds, 1868, No. 45. Has the bookplate of Mr. R. Bennett.

Collation: Kal. $(1)^6$, Kal. $(2)^6$, 1^6, 2^8-8^8, 9^6, 10^8-13^8, 14^8 (wants 2), 15^{10} (wants 5, 6), 16^8 (wants 4?).

CONTENTS

Kalendar in red, black, blue, and gold.	1
Sequences of the Gospels.	13
Hours of the Virgin. The Use may be of Strasburg. It does not agree with any of those tabulated by Mr. Searle.	16
Matins of the Cross and Matins of the Holy Ghost inserted after Lauds of the Virgin.	38
Les sept vers S^t Bernard.	65
Seven Psalms and Litany.	67
Office of the Dead.	83
Memoriae.	113

On p. 131*b* are two notes of births in a difficult hand.

Francoys.

Le dymanch p*re*mier jour doctobre mil v^c xxxvi [1536] entre dix et onze heures de soir nacquist francoys p*ar*rains mons^r le vico*m*te salmer nicolas gyrard m^r guill*aum*e p*er*rault Lumf*v*y particulier et madame lathresorier . . . . dame francoise prouost.

Loys.

Le mercredy enuiron troys heures du matin qui estoit le xvij^{me} jour de juillet mil v^c xxxviij [1538] nacquist Ledit Loys et furent parrains mons^r de caudray laude de la chattre et mons^r de la Crosse m^r florymond (?) p he: . . . sane. ma damoiselle destampes fille de feu mons^r des Roches.

On f. 19 is a shield. *Sable* three fesses *gules*. Crest a winged helmet, supporters, two youths in gold tights with sticks.

The Kalendar is surprisingly Teutonic. We have in

Jan. Aldegundis.
Mar. Gertrudis, Ludgerus, Gunturninus Rex (Gontran),
Ap. Vitalis in blue.
May. Florian, Gengulf, Servatius, Urban in blue.
June. Odulf, Regina, Lebuin.
July. Kilian, Frederic Ep.
Aug. Hippolytus in blue, Gregory of Utrecht.
Sept. Remaclus, Otger, Lambert, Maurice in blue, Wenceslas.
Oct. The two Ewalds, Regenfledis, Crispin, and Crispinian in blue.
Nov. Willibrord, Othmar, Cecilia in blue.
Dec. 30. David regis.

The Litany is quite undistinctive.

The Memoriae include Florentius, Anthony, Julian.

Florentius I take to be the saint who has a collegiate church at Niederhaslach, in Alsace.

Two, or possibly three, artists have been employed on the miniatures. One has done the Kalendar pictures and those which occupy a whole page. His work is of a late type, and might well fall in the sixteenth century. The other has done the smaller pictures, with borders to them, and perhaps also the frontispiece to the Hours of the Virgin, which is much the best page in the book. If not, a special artist was engaged for this page.

The Kalendar pictures illustrate the operations of the months and signs of the zodiac. Each is a tall narrow picture, the height of the text. The landscapes and blue distances are pleasing. Draperies are heightened with gold.

1. *Jan.* At table, back to fireplace; window of room glazed in lozenges.
2. Aquarius. Nude boy kneeling to empty a pitcher.
3. *Feb.* In broad hat, digging.
4. Pisces, in stream.
5. *Mar.* Pruning vines on hill.
6. Aries, in landscape.
7. *Ap.* Youth in long robe; leafy trees; birds in air.
8. Taurus, in landscape.
9. *May.* Youth riding to *r.*, with girl behind him on pillion.
10. Gemini. Two nude figures in a bush hold a blue shield before them.
11. *June.* Mowing.
12. Cancer. Crayfish in stream.
13. *July.* Reaping.
14. Leo seated.
15. *Aug.* Sowing.
16. Virgo with palm.
17. *Sept.* Beating oaks for pigs.
18. Libra. Woman holding scales.
19. *Oct.* Treads grapes in a yard; castle on *l.*
20. Scorpius in landscape.
21. *Nov.* Aproned, closes door of oven with bread-peel.
22. Sagittarius. A centaur, shooting backwards.
23. *Dec.* Kills pig with back of axe.
24. Capricorn. Half goat, half horn.
25. *Sequences of the Gospels.* Border, conventional foliage, and grotesques on diagonal bands of gold and plain white.

John writing, on circular island; eagle on *l.*

26. Luke in room; ox on *l.*; sloping shelf with books on *r.*
27. Matthew, with arms folded and scroll on knee. Angel holds inkstand.
28. Mark writing, scroll on knee. Lion in doorway; a sloping shelf seen above it.
29. *Matins of the Virgin.* An architectural composition in gold, filling the page.

In central niche, under blue vault, the Annunciation. The Dove above. An angel on *l.* with tall fleur-de-lis sceptre. In air gold letters, *ave. g. p. d. t.*

Prie-dieu in *c.*; the Virgin kneeling, in white mantle over blue.

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On *r.* and *l.* are niches, two (one above another) on either side. They contain prophets with scrolls: *l.* (1) Ysaie: Egredietur; (2) Amos: Ecce uirgo; *r.* (3) Jeremias: Nunc s[cio?]; (4) Daniel: species tua. In a niche below the centre is the shield described above.

30. *Lauds.* Visitation. Buildings on *r.*; bordered page.

31. *Matins of the Cross.* Full page. Beginning of text in lower margin in gold capitals on red ground. This is the habit of the later artist.

Christ on the Cross, Magdalene embraces the foot of it. The Virgin and two Maries on *l.*; John on *r.*; wide landscape.

32. *Matins of the Holy Ghost.* Full page. The Virgin and a crowd of nimbed figures in a large hall with apsidal recess, in the top of which is the Dove.

33. *Prime of the Virgin.* Bordered page. Virgin and Joseph adore the child; stable roof above; ox and ass seen.

34. *Tierce.* Full page. Five shepherds, standing and seated; one has a pipe; blue demi-angel in sky.

35. *Sext.* Full page. Virgin and Child on *l.* Joseph, by them, raises his cap. The three kings all kneel. Yard and buildings behind.

36. *None.* Full page. Columned temple. The Virgin kneeling. Joseph with doves behind, and the maid and other figures on *l.* Broad altar, behind which on *r.* Symeon bareheaded, not nimbed, stands holding the child in a cloth.

37. *Vespers.* Full page. Joseph leads the ass to *r.* in a hilly landscape.

38. *Compline.* On a wooden throne with two canopies, the Virgin, crowned, with crossed arms, and Christ, with globe, turning to her and blessing. Both are in white. Red angels seen behind.

39. Seven Psalms. Bordered page. Goliath, stone in forehead, in gold and silver armour, with spiked club, falls. David, a boy in red, on *l.*

Below, a medallion of David, in blue and ermine, praying, with harp by him.

40. *Office of the Dead.* Full page. Job seated in straw; ruined house behind; three friends on *r.*

41. *Memoria.* Bordered page. Michael in gold armour and blue mantle with raised sword. A black devil sitting on *r.* clutches his shield, which bears *gules*, a cross *or* between four escallops (?) of the second.

42. Full page. John Baptist, in gold camel's hair robe, sits at the foot of a tree reading, and pointing to a nimbed lamb couching on *l.*

43. Full page. John Evangelist writing on island; eagle on. *l.*

44. Full page. Sebastian, bearded, bound back to a tree on *l.*; a scimitar lies on the ground; three archers on *r.* shoot at him.

45. Full page. Gregory kneels (back to spectator) in gold chasuble before altar, holding the Host. Behind the altar is Christ standing in the tomb, surrounded by the instruments of the Passion; two aged servers in gold dalmatics; one on *l.* holds up Gregory's vestment, the other has a candle.

46. Full page. Florentius, in surplice over purple habit, kneels in a church before an altar, whose front is carved with images. It has a gold retable with figures, and red curtains between columns surmounted by angels.

47. Full page. Martin, a youth in gold tunic and high black boots with yellow tops, on white horse, holds out fragment of cloak to beggar on *r.* On his banner is written: Omnis spiritus laudet dominum.

48. Full page. Christopher, in blue tunic and flying gold cloak, wades to *l.* through water, holding the legs of the Child Christ, who is seated on his neck, blessing.

49. Full page. Anthony, in brown habit, seated reading at foot of tree. Hog at his feet; cell on rock on *l.*

50. Full page. Julian, a youth in red coat, with horn at his girdle, and high boots and spurs, with raised sword is about to kill his mother, who is in bed with another (really his father). The bed has blue quilt and curtains; a white dog on *r.*

A picture of S. Katherine is gone.

51. Full page. In a landscape. Margaret, with joined hands, rises from the back of a toad-like dragon.

52. Full page. In a portico Apollonia, with hands bound behind her, on a bench; a man holds her hair, another pulls out her teeth; spectators on *l.*

53. Full page. All Saints. In the background a throne draped in gold and surrounded by red angels. On *l.* the Virgin (crowned), and Christ (with globe), both in white. In front a sea of nimbi belonging to a multitude of saints, who stand back or sideways to the spectator. Clouds in the immediate foreground.

66. HORAE (Tours). Vellum, $6\frac{1}{8} \times 4$, ff. 224; 15 lines to a page; cent. xv (late); in a rather sloping hand. Binding: old red morocco with very rich and delicate gold tooling. Bookplate of Mr. Bennett. On p. 1 the class-mark, P. 27, and: "This was King James' Booke given me (1)702. C. 4. 12." King James II of England is, of course, meant. In the border of the fifth miniature is a defaced shield, between the letters D. B., which must be the initials of the original owner. On 223*b* is a late monogram of the initials A (?) B.

Collation: 1^6 (wants 3, 4), 2^6, 3^8, 4^8, 5^4, 6^8-29^8, 30^2.

CONTENTS

Kalendar in red and blue, wanting March and April. 1
Sequences of the Gospels. 11
Obsecro te. 21
O intemerata. 26*b*
Hours of the Virgin (Use of Tours), of the Cross, and of the Holy Ghost. 31
Seven Psalms and Litany. 119

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Office of the Dead.
Miscellaneous Prayers.
Prayers in Church.
Septem versus S. Bernardi.
Prayers at the Eucharist.
Quinque salutaciones ad dominum.
Salue lux mundi.
Ave principium nostre creationis.
Anima Christi.
Ecce panis.
O salutaris.
Gracias agimus.

From the Kalendar little can be gathered; the entries are throughout in red and blue alternately, and no feasts are singled out.

In the Litany:

Confessors: Gatian, Lidorius, Martin, Britius, Maurilius, Renatus, Fiacre.

Virgins: Radegund.

The miniatures are:

1. *Sequences of the Gospels.* Above the text. John in the caldron of oil in a courtyard; the *Porta Latina* on *r.*; one man blows the fire, another pours oil on John's head; behind stand Domitian and a crowd of figures; buildings in the distance.

Below the text. John in gold robe, seated, on *r.*, writing scroll in capitals: IN PRINCIPIO ERAT VERBUM; he is on an island; the eagle is on *l.*

2. Luke writing at gold desk on table; winged ox (gold) on *r.*

3. Matthew writing scroll: SECVNDVM MATHEVM; angel, on *l.*, holds gold box.

4. Mark writing scroll: SECVNDVM MARCVM; gold lion, winged, lies in front.

5. *Obsecro te.* The page is coloured purple and red; in a gold arched frame, three-quarter length figures of the Virgin with the Child, and Joseph with staff, on *r.*; gold ground.

6. *O intemerata.* Initial, with head of the Virgin.

7. *Matins of the Virgin.* Classical frame, with gold pediment, pink columns, and festoons and jewel in the predella; two genii hold the text.

A small angel in the initial playing the fiddle.

The Annunciation. The angel on *l.*, in white, with crossed stole; the Virgin sits on *r.*, with gold hair, and joined hands, a book on her lap; the Dove near her head; threequarter lengths.

8. *Lauds.* Visitation. Elizabeth kneels on *r.*; mountains behind.

9. *Matins of the Cross.* Above the text. Christ crucified with the thieves; Magdalene embraces His Cross; on *l.* a group of the Virgin swooning, supported by John and a woman; two women kneel on *r.*; the centurion on horseback in gold armour, and many soldiers behind; the legs of the thieves are broken.

Below the text. Half-length figures; Christ bearing the Cross; a man striking Him; others follow and precede; the Virgin, John, and two women on *r.*

10. *Matins of the Holy Ghost.* The Virgin, seated in *c.*; Magdalene and another woman beside her; Apostles kneeling all round; the Dove above shedding red flames.

11. *Prime of the Virgin.* She kneels, adoring the Child in manger, on *l.*; ox and ass on *l.*; Joseph on *r.*

12. *Tierce.* Four shepherds about a fire in front, one has a bagpipe; an angel, foreshortened, in a dark blue circle in air; behind, a very pretty landscape with a sunset glow and darkening sky.

13. *Sext.* The Virgin and Child on *l.* in the stable; Joseph behind them; the three kings on *r.*; star in dark blue circle in the sky.

14. *None.* Symeon, mitred, behind altar on *l.*, on which is the Child; the Virgin kneels, with candle and doves; Joseph kneels beyond; Anna and spectators fill the background.

15. *Vespers.* Flight. Joseph leads the ass to *r.*; good landscape.

16. *Compline.* The Virgin, in gold, seated on gold throne on cloud; three gold demi-angels below; two angels, in gold, at the sides; two above, crown her; in a dark blue oval, above, the Father between two angels, all half length and coloured blue and gold; landscape below.

17. *Seven Psalms.* David, in red cope, blue tunic, and buskins, kneels facing *r.*; harp lies in front; Samuel, white-haired, in gold over blue, anoints him; beyond is an altar with gold retable; on *l.* three men in peaked headdresses.

18. *Office of the Dead.* Job on *r.*, in linen cloth only, half kneeling; rocks behind; two friends and his wife on *l.*

The only borders are on the pictured pages. They contain some grotesques, and are of fair conventional execution.

The pictures are remarkable in colouring and treatment. Especially good are Nos. 5 and 12. Nos. 1 and 16 are also interesting. The framework of No. 7 is very much under Italian influence, but the work throughout is French.

67. HORAE (Troyes). Vellum, 8 × 5¾, ff. 137; 17 lines to a page; cent. xv; very well written. Binding: cent. xvi (late?) with copious gold tooling. Contains the bookplate of Mr. Bennett.

Collation: 1^6, 2^6, 3^8 (wants 8), 4^8 (wants 1), 5^8, 6^8 (wants 3), 7^8, 8^8 (wants 2), 9^8, 10^8, 11^8 (wants 1), 12^8-18^8 (wants 6), 19^2 (+ 1), 1 flyleaf.

CONTENTS

Kalendar in French in red, blue, and gold. 1
Sequences of the Gospels (Salue Regina, f. 18). 13
Regina celi and Ave regina celorum. 19*b*
Hours of the Cross (first leaf gone). 20
Hours of the Virgin. 23
Seven Psalms and Litany (first leaf gone). 73
Obsecro te. 90
Office of the Dead. 95

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Memoriae (first leaf gone).

In the Kalendar:
Jan. 13. S. Remy in gold.
17. Anthonie in gold.
24. Savinian in gold.
May 7. Mastie (Mastidia) in gold.
July 29. Lupus in gold.
In the Litany:
Martyrs: Desiderius, Savinian, Adrian, Panthaleon, Quintin, Leodegar, Julian, Crispin Crispiniane, Urbane, Eutropius, Symphorian.
Confessors: Nicetius, Frodobert, Lupus, Emundus, Godo, Julian, "Godone," Gengulph.
Virgins: Avia, Mastidia, Hoildis, Syria, Savina, Julia, Potentiana, Columba.

The Use is that of Sens. The Saints point to Troyes.

Every page has a partial border at least of conventional foliage interspersed with geometrical panels and usually containing grotesques.

The miniatures are:

1. *Sequences of the Gospels.* John looking at his pen; scroll on knee; eagle on *l.*; landscape.

2. Luke in chair at desk, mending his pen; ox under window on *l.*

3. Matthew at desk; book on desk, and book on knee; angel in air holding a third book open.

4. Mark, in cap, at desk; lion under window on *r.*

5. *Hours of the Holy Ghost.* Virgin under canopy (above which is the Dove); Apostles kneel, facing her; another stands by her on *l.*

6. *Hours of the Virgin. Matins.* Annunciation in a loggia. Angel on *l.*; the Dove by the Virgin's head.

The first leaf of Lauds is gone.

132 7. *Prime.* On *l.*, the Virgin and two angels; on *r.*, Joseph, the ox, and ass adore the Child.

The first leaf of Tierce is gone.

8. *Sext.* Adoration of the Magi. Virgin and Child on *l.*; the first king offers a box of gold.

9. *None.* Presentation. Symeon behind altar on *r.*; attendant with candle; Joseph kneels, on *l.*, with doves and candle; an idol on a column falls to pieces. This detail properly belongs to the Flight into Egypt.

10. *Vespers.* Flight into Egypt. The Virgin and Child on the ass proceed to *r.*; Joseph, on *l.*, back to them, is gathering branches (?); an idol on a rock falls.

11. *Compline.* The Virgin kneels to the Son, throned on *r.*; a small angel, on *l.*, crowns her; behind a low wainscot, a band of red angels.

The first leaf of the Seven Psalms is gone.

12. *Obsecro te.* Pietà. The Virgin, in *c.*; John, on *l.*, at the head of the body; Magdalene, on *r.*, with casket; behind, on a hill, the three crosses, the bodies of the thieves still on the crosses.

13. *Office of the Dead.* In a loggia; Dives and his wife at table; a page sets two dogs on Lazarus, who stands outside, on *l.*, with clapper.

Memoriae. In text. 14. Peter and Paul, half length, with key and sword.

15. Sebastian between two archers.

16. Nicholas blessing three nude children in tub on *r.*

17. Barbara with palm and book; church on *r.*

18. Katherine, seated, crowned, with book.

19. Margaret, with small cross, emerges from dragon's back.

The work is better than that in, say, No. 45, but is distinctly mediocre.

68. HORAE (Verdun). Vellum, $5\frac{1}{8} \times 3\frac{1}{16}$, ff. 229; 12 lines to a page; cent. xiv; in a fine hand. Binding: modern back; the sides are old dark morocco with gold tooling, stamped with flames, interlaced D's, M's, B's P's, each of which is surrounded with S's. A note on the flyleaf says: "Probably bound for Dominique Seguier (d. 1657); he was Commander of the Order of S. Esprit and Bishop of Meaux." Bookplates of George J. R. Gordon, Esq., and Mr. Bennett. Bought on April 22nd, 1895, by Mr. William Morris.

Collation: 1^{12}, 2^{8} (wants 1), 3^{8}-6^{8} (wants 7), 7^{8}-11^{8}, 12^{10}, 13^{8}-27^{8} (wants 8), 28^{4}?, 29^{10} (wants 7-10?).

CONTENTS

Kalendar in French in red, blue, and gold. 1
Hours of the Virgin. 13
In the middle of Lauds (after f. 43), a quire of pictures, originally eight leaves, the seventh gone. 44
Seven Psalms and Litany. 101
Office of the Dead. 131
Prayer to Christ, in French. 205
O tres doulz tres amiaublez et tres desiraubles ihesu crist.
The Seven Advent Antiphons, in French. 221
Prayer to Christ, in French. 224
O precious dieus et misericors pere ihesu crist.

In the Kalendar:
Jan. 13. S. Remy in gold.
Oct. 1. S. Remy in gold.
11. S. Saintin in gold.
In the Litany:
Martyrs: Lambert, Gregory (!), Thomas.
Confessors: Remigius, Sanctorius, Vitorius, Pulchronius, Firmin, Possessor, Arator, Severin, Mansuetus, Remaclus.
Virgins: Martha, Elizabeth.
Sanctinus, Vitorius, Pulchronius, Possessor, Arator, were all bishops of Verdun.

The Use does not exactly agree with any tabulated. Capitulum in Lauds: Ego quasi vitis. This is also

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the case in a Lorraine manuscript in the Fitzwilliam Museum (No. 90).

The first picture which has survived is that to Lauds of the Virgin (p. 30*b*).

1. Full page. Blue ground with delicate gold branch work. The Agony. Christ kneels (face *r.*) on *l.* The Father leans out of a pink cloud on *r.* The three Apostles sleep in front; trees behind on *r.* and *l.* The figures, as almost everywhere in this book, are in grisaille, with gold nimbi.

After f. 43 are inserted seven leaves with full page pictures on one side only. They have borders of foliage on broad gold grounds, spreading into ivy-leaf work. The grounds are blue or red with beautiful branch work, usually in gold, but sometimes in black.

2. On *l.*, blue ground with black pattern; gold trefoil arch above. The Annunciation. Gabriel, in pale pink, kneels on *l.* with sceptre; the Virgin with book stands on *r.*

On *r.*, the Nativity. Red ground with gold work. The Virgin in bed, head to *l.* Over her the manger with the Child, ox, and ass; on *r.* Joseph seated.

3. On *l.*, blue and black ground. The Virgin dead on a bed (head to *l.*); an angel at her head; n *c.*, Christ full face, holding her soul, a nimbed draped figure; apostles on *r.*

On *r.*, red and gold ground; cusped gold arch above. The Coronation. The Virgin seated on *l.*; Christ on *r.* with orb, crowning her.

4. Red and gold ground. The Betrayal. Malchus crouching, and Peter on *l.*; Apostles behind; Christ and Judas in *c.*; soldiers on *r.*

5. Red and gold ground. Christ seated full face, blindfold, His arms bound behind Him; three men mock and buffet Him.

6. Red and gold ground. Christ seated, facing *r.* A man on either side pulls a cord, binding His arms behind Him.

7. Red and gold ground. Christ seated, full face. One on *l.* puts a crown of thorns on His head; one on *r.* mocks Him; another, kneeling, places a reed in His hand.

A leaf is gone after this.

8. In four unequal compartments, with grounds alternately red and blue, with black patterns.

The Instruments of the Passion. *a.* The seamless robe, three dice, and a mocking man facing *l.* *b.* A hand holding gold pieces, and a napkin. Below there is written in red: *Lanterna. Spuens. Sudarium.* *c.* Ladder, hands holding rope and silver bucket, lantern. *d.* Column with cords about it, and two scourges.

9. *Prime.* Half page. Blue and gold ground. Christ between two mocking men before a ruler (Caiaphas) in peaked cap on *r.*

10. *Tierce.* Half page. Blue ground with squares of hatching in gold. The Scourging. Christ is bound to the column, facing *l.*

11. *Sext.* Half page. Ground as in 10. Christ bears the Cross; John, following, supports it; the Virgin and other nimbed figures seen on *l.*; on *r.* a soldier points the way forward.

12. *None.* Blue and gold ground. Christ nailed to the Cross. A man nails the *l.* hand; two others handle cords attached to the *r.* arm and the feet.

13. *Vespers.* Red and gold ground. Christ on the Cross; the Virgin on *l.*; John on *r.*; the side is already pierced. Stephaton, the man with the reed and sponge, passes his reed behind the body. Sun and moon indicated above.

14. *Compline.* On *l.*, blue and black ground; gold trefoil arch. Christ in pale pink, with small cross, steps out of the tomb, round which are seen three soldiers in gold helmets.

On *r.*, red ground with gold lines in squares. Two groups of Apostles. In *c.*, above, the feet of the ascending Christ in a blue cloud.

15. *Seven Psalms.* A smaller picture. Red and gold ground. The Father seated, facing towards *r.* The Dove proceeds from His mouth; He supports the Crucifix with his *l.* hand, on the spectator's *r.*

16. *Office of the Dead.* On *l.*, blue ground with white pattern. A red, almond shaped wound, coloured vermilion and deeper red in the middle. Round it in red: Ci est la mesure de la plaie du coste *nostre* seigneur q*ui* pour no*us* souff*rist* mort en la croi(s).

On *r.*, red and gold ground. The Man of Sorrows standing in the tomb, with hands crossed on His head. The *sudarium* hangs behind.

17. *O precious dieus.* In eight compartments, four above, and four larger ones below, with blue and red grounds, and white branch pattern.

Instruments of the Passion. A pair to No. 8.

a. Three nails. *b.* Gold cup. *c.* Crown of thorns. *d.* Silver flagon. *e.* Sponge on reed, and lance. *f.* Cross between two swords. *g.* Pincers and hammer. Below this in red: *Coro* (*i.e.* Corona), *martellus. au* ... (?aurei) *h.* Two clubs and two birch rods.

There are a number of borders of ivy-leaf work, and of small initials with similar ornament. The book is throughout very well decorated, the figure drawing skilful, and the colouring very delicate. The grounds with their patterned work are especially beautiful.

69. HORAE (Rome-Paris). Vellum, $9\frac{1}{8} \times 6\frac{1}{8}$, ff. 142; 14 lines to a page; cent. xv (middle); finely written. Modern black morocco by Champs. Bookplate of Mr. Bennett. The book has suffered much; many leaves are gone, and others have had their borders cut off. These have been inlaid in full-sized pages. At the end are two leaves of a much smaller book of Hours.

Collation: 1^{12} (wants 1, 12), 2 (four leaves from other parts of the book), 3^{8} (wants 1, 3, 5, 7), 4^{8} (wants 4, 5), 5^{2}, 6^{8} (wants 1), 7^{8}, 8^{8} (wants 7), 9^{8}, 10^{8} (wants 4, which is now f. 11), 11^{8} (wants 2 and 8 which is now f. 12), 12^{8}

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(wants 4, 8), 13^{8} (wants 2), 14^{8} (wants 3), 15^{8}, 16^{4}, 17^{8} (wants 1), 18^{8}, 19^{8}, 20^{8} (wants 2), 21^{8} (wants 2, 8 replaced in later hand), 22? (two left), 23^{2} (from another book).

CONTENTS

Kalendar in French in red, blue, and gold, wanting January and December. 1
Four borderless leaves with pictures, viz:
- Frontispiece to Prime (reversed). 11
- Frontispiece to Sext. 12
- Memoria of Peter and Paul (with Rubric for Andrew). 13
- Memoria of Anthony (with Rubric for S. Glaude = Claude). 14

Sequences of the Gospels (mutilated). 15
Obsecro te (mut.). 18
Imperfect prayer to the Virgin. 22
Hours of the Virgin. 27
Office of the Virgin for Advent, etc. 89*b*
Seven Psalms and Litany. 102
Hours of the Cross. 126
Of the Holy Ghost. 133
Remains of Memoriae (S. Anne and S. Michael). 139
Two leaves of the Office of the Dead from a smaller copy of this Horae. 141

The Use is Roman. The Kalendar offers nothing but what might be consistent with a Parisian origin. The Litany has S. Louis twice among confessors and among doctors. The latter of the two is S. Louis of Toulouse. It also gives Yvo.

Few *Horae* that I have seen afford a better example of conventional decoration than this book. Every page is fully bordered with line and leaf work, interspersed with coloured leaves and flowers. A peculiarity is that the gold band which borders the writing is here often prolonged and curved outwards in the shape of a bow, or else throws out bands of gold in different directions.

Only four miniatures are left. They have had their outer border cut off, leaving only the solid band of ornamentation, and have been put together immediately after the Kalendar. They are of very good execution.

1. *Prime of the Virgin* (this leaf has been turned round). The Virgin (on *r.*) and Joseph, with candle and staff on *l.*, adore the Child, the Dove descending on rays from the crowned head of the Father in the sky. Stable behind, with mattress, manger, ox, and ass.

2. *None of the Virgin.* Presentation. The Child, nude, stands on the altar, the white cloth of which is marked at the corners with red crosses crosslet. The figure stands on *l.*; Symeon with cloth over hands on *r.*; five other men fill the background. The central one is very well painted.

3. From *Memoriae.* Chequered background. Peter with key and book, Paul with sword and book, stand on green pavement; low blue wall behind.

4. Red ground with gold pattern. Anthony in dark habit over red, scarlet cap, crosier and book; fire about his feet; a pig on each side.

70. HORAE (Rome-Paris). Vellum, 9 × 6, ff. 96; 24 lines to a page; cent. xvi (early); in rather a current hand. Much of the vellum has acquired a pink tinge. In modern red velvet binding. Bookplate of Mr. Bennett.

Collation: 1? (8 left), 2^{8} (wants 1), 3^{8}-7^{8} (1 canc.), 8^{4}, 9^{6} (?wants 3, 4), 10^{8}-13^{8}.

CONTENTS

f. 1 blank.
Sequences of the Gospels; text of John gone. 2*b*
Obsecro te. 5
O intemerata. 7
Hours of the Virgin (first leaf gone). 9
Office of the Virgin in Advent. 41
Seven Psalms and Litany. 47*b*
Hours of the Cross. 59
Hours of the Holy Ghost. 61
Office of the Dead. 63
Memoriae. 87
Prayers at the Sacrament, in a later hand. 96

The Kalendar is gone.
In the Litany:
S. Claude, Genovefa, Oportuna.
In the Memoriae:
S. Claude points to Paris.
The Use is Roman.

Every page is bordered on one side at least in the fashion commonest in the late books; that is, the border is divided into fields of geometrical form, which are filled with ornament, conventional and natural foliage, etc., and grotesques. The pictures are very good and careful. I distinguish the larger ones by *Roman* numerals.

I. *Sequences of the Gospels.* John seated on the island, book on knee, looks at his pen; the eagle by him on *l.*; the beast with seven (crowned human) heads on *l.* A pretty landscape behind.

2. Luke in room writing, scroll on knee; winged ox on *l.*

3. Matthew writing in room, book on knee; angel kneels on *r.*

4. Mark, seated, book on knee, looks at his pen; winged lion on *l.*

5. *Obsecro te.* Virgin and Child throned, in room, between angels with pipe and lute.

6. *O intemerata.* Pietà at the foot of the Cross; John on *l.*; Magdalene on *r.*

VII. *Lauds of the Virgin.* Visitation. The Virgin on *r.*, attended by Joseph and a nimbed woman.

VIII. *Prime.* Joseph and the Virgin (both on *l.*) adore the Child; the ox and ass on *r.*; the shepherds approach.

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IX. *Tierce.* Five shepherds and flock; bagpipe in front; blue angel in air.

X. *Sext.* Adoration. The Kings and their train on *l.*; behind the Virgin, the ox and ass. A fire on the ground in front.

XI. *None.* Presentation. The Virgin, Joseph with doves, maid with candle, and another; Symeon in mitre and cope.

XII. *Vespers.* Flight. Joseph leads the ass to *l.* among trees.

XIII. *Compline.* The Father, in tiara and gold robe, with orb, blessing; and the Virgin, crowned, on a semicircular seat panelled with marble; inscribed on a frieze, BENADOAMEISVNOMRINFGM. . . . Above, a sky of red angels.

XIV. *Seven Psalms.* Full page. In front, facing *l.*, Samuel in blue and gold, white-bearded, anoints, with a horn, David, a golden-haired boy in brown, who kneels; a flock of sheep on *l.*; Jesse and the brethren on *r.*;. landscape and trees. This is the best picture in the book.

Memoriae. 15. The Trinity. Father and Son seated, with open book between them; the Father has orb. Above, the Dove.

16. Michael, in gold armour, smiting the devil.

17. John Baptist with lamb on book. Trees behind.

18. John Evangelist with cup full of snakes, } in room with blue arras.

19. Peter and Paul, the former with key and book, }

20. James the Great with scalloped hat, scarf, and staff, and open book, in landscape.

21. Christopher, with ragged staff, carries the Child Christ over a river.

22. Claude, bishop with cross-staff, blessing.

23. Anne seated, with book on knee, which the Virgin on *l.* reads.

24. Mary Magdalene with casket.

25. Katherine crowned, with book, sword, and broken wheel.

26. Margaret in dungeon, emerging from the back of the dragon.

27. Barbara crowned, with palm and book. Tower on *r.*

71. HORAE (Rome-Paris). Vellum, $7\frac{1}{2} \times 4\frac{3}{4}$, ff. 122; 21 lines to a page; cent. xvi (early); well written, in Gothic hand. Binding: modern dark red velvet. Bookplate of Mr. Bennett and ticket of the Leeds National Exhibition of Works of Art, 1868. Probably belonged to Mr. Bragge.

Collation: 1^6, 2^8-8^8, 9^4, 10^8, 11^4, 12^8-16^8, 17^4.

CONTENTS

Kalendar in red and blue.	1
Sequences of the Gospels.	7
Obsecro te.	10*b*
Stabat Mater and Collect.	13
Hours of the Virgin (Use of Rome), followed by Office in Advent.	15
Hours of the Cross.	63
Hours of the Holy Ghost.	65
Seven Psalms and Litany.	67
Office of the Dead.	81
Passion according to John.	111
O intemerata.	119*b*

From 111 to the end is in a different hand.

In the lower margin of f. 81 is a shield *azure* fretty *or*.

At the top of f. 1 is written (xvi): Inc $\overline{\text{ops}}$. Gent. Bel.

In the Kalendar:

May 5. Gothard Ep.
11. Mamertus M.
19. Yuo C.
Adrian on March 4 and Sept. 7.

The Litany appears quite undistinctive.

The miniatures are:

1. *Matins of the Virgin.* The Annunciation, in a vaulted alcove; half-length figures rather large; the Virgin on *l.*; the Angel with sceptre, in gold robe. In *c.*, a table with green cloth and open book; above, the Dove. This is very effective and skilful.

In the border are grotesques, and the same shield (erased) which occurs on f. 81.

2. *Lauds.* The Visitation. The Virgin has a blue mantle semée with gold flowers; Elizabeth on *r.* kneels to her; the landscape is good.

3. *Prime.* The Child lies in front on *l.*; Joseph and Mary, side by side, adore it; above is a massive timber roof of the stable; the ox and ass lie on *r.* and *l.*

4. *Tierce.* A shepherd, facing *l.*, sits under a tree in the foreground; two more kneel in the middle distance; above, a blue angel on cloud with scroll: Gloria in ecels.

5. *Sext.* Adoration of the Magi. The Virgin and Child under pink and gold arras on *r.*; the star above; the offering king is bareheaded.

6. *None.* Presentation. Round altar under canopy on *l.*; Symeon in mitre, cope, and nimbus, on *r.*; attendant in albe with candle; on *l.*, the Virgin and two maids with candle and basket.

7. *Vespers.* The Flight. Joseph leads the ass to *r.* out of a thick wood.

8. *Compline.* The Virgin crowned, in white over blue, sits with Christ on a seat covered with cloth of gold, on clouds; an arch of pink angels at the top of the picture; blue landscape below.

9. *Hours of the Cross.* Christ on gold Cross; the Virgin and John on *l.*; the centurion on *r.*, a crowd of soldiers behind; the spectators are rather more than half-length figures.

10. *Hours of the Holy Ghost.* The Virgin on a high throne covered with cloth of gold, full face; the Dove above her; Apostles and holy women seated round, back to the spectator, facing her.

11. *Seven Psalms.* Bathsheba standing in a pool; a gold fountain in the middle distance; a maid sits on *r.*; at a window in a palace in the background, David watching; trees on *r.*

12. *Office of the Dead.* Christ in *c.*, in a dark robe

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with gold pattern; a Jew and a woman on *r.*; Apostles on *l.*; in front, Lazarus sits up in a grave in the paved floor; columned wall and archway form the background.

13. *Passion.* This and the next picture are by an inferior artist. The Betrayal. Judas and Christ in *c.*; Malchus and Peter on *r.*; soldiers, with cresset, torch, and weapons, behind.

14. *O intemerata.* Pietà. The Virgin in *c.*, with the body on her lap; on *r.*, Magdalene with casket, Joseph or Nicodemus with the nails, and a woman; on *l.*, John supporting the head, and Nicodemus with the crown of thorns; the Cross and title behind.

This is a remarkably favourable specimen of a late French (Parisian) book. All the first twelve pictures, while not showing any originality in composition or detail, are very carefully done and not devoid of feeling. The most striking treatment of subject is in Nos. 1, 4, and 8.

72. HORAE (Rome-Paris). Vellum, $6\frac{1}{8} \times 4$, ff. 119+4; 26 lines to a page; cent. xv-xvi; in a somewhat current hand. Binding: red morocco (xviii) with gold tooling, style of Derome. Bookplate of Mr. Bennett.

Collation: a^2, 1^6, 2^8, 3^2, 4^8-8^8, 9^6, 10^8-17^8 (+ 1), b^2.

CONTENTS

Kalendar in French in red, blue, and gold.	1
Sequences of the Gospels.	7
Obsecro te.	11
O intemerata.	13*b*
Hours of the Virgin (Use of Rome).	17
Seven Psalms and Litany.	63
Hours of the Cross.	75*b*
Hours of the Holy Ghost.	80
Office of the Dead.	84
Memoriae.	114

The ordinary Paris Saints are in gold in the Kalendar.

In the Litany:

Martyrs: Saturninus, Chrysogonus, Paul, Julian.

Virgins: Valeria.

The Kalendar has a small miniature at top and bottom of each border.

1. *Jan.* warming his foot at a fire.
2. Aquarius emptying flagon into stream.
3. *Feb.* hooded, sitting, back to a fireplace.
4. Pisces in stream.
5. *Mar.* pruning vines, planted in round depressions.
6. Aries in room.
7. *Ap.* Maid kneeling, holds a wreath.
8. Taurus, in room; back view.
9. *May.* Youth, riding, in yellow boots, hawk on hand.
10. Gemini: blank shield before them.
11. *June* in broad hat, mowing.
12. Cancer. Crayfish near water.
13. *July* binding sheaf.
14. Leo.
15. *Aug.* threshing.
16. Virgo with palm, sheaf on *r.*
17. *Sept.* pours wine out of keg into cask through a funnel.
18. Libra. Woman in brown holds scales.
19. *Oct.* sowing, sack of seed on *r.*
20. Scorpius in room.
21. *Nov.* beats oaks for pigs.
22. Sagittarius. Shoots back to *l.*
23. *Dec.*, full face, sits astride a slaughtered pig.
24. Capricorn. Half goat, half cornu copiae.
25. *Sequences of the Gospels.* John sits writing, on island; eagle on *l.*, with inkstand in its beak.
26. In text. Luke sits writing; ox on *r.*
27. Matthew. Angel on *l.* holds open book.
28. Mark, full face, old; lion on r.
29. *Obsecro te.* The Virgin crowned, and Child, throned, full face.
30. *O intemerata.* The Virgin, with the body of Christ on her knees.
31. *Matins of the Virgin* (large). Annunciation. The Virgin kneels on *r.*, under a curtained canopy inscribed: AVE...DO(MINVS); Gabriel, with sceptre, points up to the Dove.
32-35. Miniatures in the border:
   Joachim and Anne embrace; the golden gate on *r.*
   Joachim and Anne on *l.*; the Virgin ascends temple steps on *r.*
   The Virgin seated, weaving (holding a gold bat.)
   The Virgin married to Joseph by a priest in mitre, albe, and crossed stole.
36. *Lauds.* Visitation. Elizabeth kneels on *r.*
37. *Prime.* The Virgin and Joseph on *r.* adore the Child; ox and ass on *l.*; rays descend on the Child.
38. *Tierce.* Three shepherds look up; house (timbered) on *r.*; blue angel above, with scroll: *Gloria in exselsis.*
39. *Sext.* Adoration of the Magi. In the stable; the Virgin and Child on *r.*
40. *None.* Presentation. The Virgin, Joseph, and maid, all nimbed, on *l.*; Symeon mitred behind the altar, under blue canopy.
41. *Vespers.* Flight. Joseph leads the ass to *l.*
42. *Compline.* The Father, in tiara with orb, on a classical throne on *l.*; the Virgin kneels, crowned; over a rich partition are seen red angels.
43. *Seven Psalms.* Full page, with insertion of text. Christ as judge, on the rainbow; four blue angels above and below blow trumpets; on *l.* and *r.* on clouds kneel the Virgin and John Baptist; on earth below, thirteen people rise from graves; one is seized by a demon; Hell-mouth on *r.*
44. *Hours of the Cross.* Full page, as No. 43. Christ crucified, with the thieves; on *l.*, the Virgin, John, and Magdalene; on *r.*, the centurion, in gold armour, and other soldiers.
45. *Hours of the Holy Ghost.* A room full of people, headed by the Virgin and S. Peter, all kneeling; the Dove at the upper *l.* corner; a large green book lies on the floor in front.

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46. *Office of the Dead* (as No. 43). In a hall, from which a view up a street is seen through a double arch; on *l.*, Christ in dark robe; Apostles behind Him; on *r.*, Lazarus, assisted by Peter, sits up in his coffin; behind are Mary and Martha and some Jews who hold their noses.

Memoriae. In text. 47. Michael, in gold armour, trampling on dragon.

48. John Baptist holds a lamb and points to it.

49. James the Great as pilgrim.

50. Christopher in stream, the Child on his shoulders.

51. Sebastian bound to stake; two archers on *l.*

52. Anthony sits reading; cell on *l.*; hog on *r.*

53. Nicholas coped, as bishop; four children in tub on *r.*

54. Magdalene covered with long hair, supported in air by six angels.

55. Katherine kneeling; broken wheels on *l.*; a dead man lies in front.

56. Barbara beheaded by Dioscorus (crowned); tower on *l.*

57. In a room; Margaret emerges from the back of a dragon.

The borders are of conventional and natural foliage, sometimes on a dead gold ground. Some of the smaller initials contain heads (of the Virgin, Christ, Death, etc.). The whole book is a good typical specimen of its kind. The best pictures are, perhaps, Nos. 43, 44, 46. All are carefully done; few, if any, show originality of conception.

73. HORAE (Rome-Paris?). Vellum, $8\frac{1}{2} \times 7\frac{1}{8}$, ff. 61 + 2; 17 lines to a page; cent. xv (1430-60). Binding: old red morocco, with the arms of the Duke of Orleans on each cover in gold, and in each corner two P's interlaced surmounted by a coronet. It belonged therefore to the Regent Philippe. Mr. Bennett's bookplate is at the end.

Collation: a^2, 1^8-6^8 (wants 5, 6, a quire gone), 7^8, 8^8 (wants 8).

CONTENTS

A title-page with border, written to imitate the rest of the MS., but evidently of very much later date. It reads:

Les presentes Heures | a lusaige de Rome et Paris | tout au long Sans | Recquerir ont estes | presentes a sa B̃ | Maieste le Roy de | Grance (*sic*) de nom | Louis onzi- | eme pour | Son | usai- | ge.

It seems from the phraseology to be copied from a printed Paris *Horae*, and, possibly, not with honest intent.

Office of the Dead. The rubrics are in French. 1
Hours of the Passion, wanting two leaves in Matins, and all Prime, and ending with Vespers. 37

The book is thus a mere fragment. The decoration is of very good style. Every page has a full border of line and leaf work, with insertions of flowering plants. The pictures are in a fine dry style and of rich colouring.

1. *Office of the Dead.* Full border, with cornflowers, butterflies, etc. In the lower margin at the corners, two men in mourning cloaks seated, with open books; one is inscribed: *dirige domine deus*; the other, *placebo.*

The picture has a gold ground. It represents a churchyard with low wall and gate in front, and on the other sides, a cloister full of bones: porches with gold roofs on *l.* and *r.*; in front, two men lay a pale nude corpse in the grave; three coped clerics, one sprinkling the corpse; acolyte with cross and bucket; mourners on *r.* and *l.*; beyond the churchyard are buildings, one bearing a flag *or* 3 pales *gules.*

2. *Matins of the Cross* (gold ground). The Agony in the Garden. In front, seven Apostles sleeping within a wattled inclosure; behind, on *r.*, Christ kneeling before a cliff; the Father, with globe, seen in the sky; Judas and soldiers approach on *l.*, one gets over the railings; city behind.

3. *Lauds.* The Betrayal. A crowded scene. In the extreme front, the railings of the garden; within these, two groups, each of three soldiers, lying on their backs ("they went backward and fell to the ground"); in *c.*, Christ, kissed by Judas (who has the bag), heals Malchus, and is seized by a magnificently armed soldier on *r.*; on *l.* the Apostles, Peter sheathing his sword; a crowd of soldiers behind, with lantern and weapons; city behind; dark blue sky and gold rays.

Violets, birds, butterflies, monkeys, etc., in the border.

Prime is wanting.

4. *Tierce* (called Lauds by mistake). Bearing the Cross. A rope is round Christ's waist, and a man pulls it; two others drag at the cross-beam; Simon, on *l.*, lifts the lower end of the upright; the Virgin, John, and three nimbed women follow on *l.*; behind them the city wall and gate; on *r.*, the procession winding upwards; the Father surrounded by angels in the sky.

5. *Sext.* The Scourging. Interior of a semicircular stone building supported on arches, with blue and red vault. In the centre a pillar; Christ, nude, is bound, back to it; a man, kneeling, adjusts the cord about His feet, which are high above the ground; two men on *r.* and *l.* scourge Him; through the arches are seen Pilate throned, and Jews, watching.

6. *None.* The Crucifixion. Christ on the Cross, crowned with thorns; the Cross has title; sun and moon in the sky; the thieves bound to T-shaped crosses; Longinus on *l.* pierces His side; a soldier guides the spear (Longinus being blind); Stephaton (the traditional name) offers the sponge on the reed; a gold vessel (of vinegar) at the foot of the Cross, also the skull of Adam; in front on *l.*, the Virgin sorrowing, supported by John and three nimbed women; on *r.*, horsemen (one the centurion) and soldiers, and also two priests in some amazement.

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7. Vespers. The Deposition. Joseph of Arimathea standing on a stool, prepares to receive the body in a white cloth: it is supported from behind by a man on a ladder who leans over the arm of the Cross, while another frees the feet; the Virgin on *l.* kisses the hand; John and three women behind her; Magdalene embraces the foot of the Cross; two men stand on *r.*, one holding the nails.

74. HORAE (North French). Vellum, $6\frac{1}{2} \times 4\frac{1}{4}$, ff. 140; 29 lines to a page; cent. xiii (late); in fine small hand. Binding: modern antique, stamped, by Gruel. Belonged to Mr. Morris (August, 1895). Bookplate of Mr. Bennett.

Collation: 1^4-3^4, 4^8, 5^6, 6^8-8^8, 9^{10}, 10^8, 11^8, 12^{10}, 13^8, 14^4, 15^8-19^8, 20? (two left).

CONTENTS

Fourteen leaves, each with a full-page picture on one side. 1
Kalendar in red and black. 15
Hours of the Virgin. 21
Hours of the Holy Ghost. 46
Seven Psalms and Litany. 51
Office of the Dead. 58*b*
Psalter of S. Jerome. 87
loraisun S. Augustin deuant le sautier. 93*b*
Domine sancte septiformis spiritus.
Ci si commence le sautiers S. Augustin. 94
Beatifica domine.
Collects for Sundays and feasts throughout the year: 99
Proper of Time. 99
Proper of Saints. 107*b*
Common of Saints. 114*b*
Litany of the Virgin and Prayers. 117
Prayer, in verse: 119
Iuste iudex Ihesu Christe rex regum et domine.
In French verse:
a. Dex qui adam e euem formas. 120
Et de paradis les getas.
b. Aue douce marie uirge beneuree. 124
c. Bele dame trespie emperiz. 124
d. Rois de pitie merci te pri. 128*b*
Prayers in French in prose, and verse written as prose. 129
Sire dex I. C. qui enluminas Saint Iohan baptiste.
(ff. 134, 135, supplied by a later hand.)
Une sequensce de la mere deu. 138*b*
Aue maria gracia plena
dominus tecum uirgo serena.
Une autre:
Verbum bonum et suaue, etc.
The second stanza begins:
Ut cantemus in hac die.
Beginning of St. John's Gospel. 139
In two later hands:
Memoria of S. Louis of Toulouse. 139*b*
Apostles' Creed.
In the former hand:
Verbum bonum et suaue. 140
Second stanza:
Per quod aue salutata.
Rubric:
Quomodo inuente sunt salutationes sequentes (by a clerk in Burgundy).
Aue I. C. fili uirginis.
Gaude Maria filia superni. 140*b*

In the Kalendar:
Jan. 17. Speosippi et Eleosippi M.
Feb. 16. Juliane V. M.
June 8. Medardi Ep. C. in red.
26. Johannis et Pauli M. in red.
July 31. Germani Ep. C. in red.
Aug. 2. Inuentio corporis S. Stephani in red.
Sept. 14. Cornelii et Cypriani M. in red.
24. Conceptio S. Joh. Bapt. in red.
Oct. 1. Remigii et Vedasti in red.
11. Nichasii M. in red.
25. Crispini et Crispiniani M. in red.
31. Quintini M. in red.
Nov. 29. Saturnini M. in red.

In the Litany:
Martyrs: Irenaeus, Urban, Crispin Crispinian, Quintin, Adrian, Gorgonius, Thomas, Eustace.
Confessors: Remigius, Germanus.
Virgins: Genovefa, Radegundis, Brigida, Petronilla, Eufemia.

Among the Collects:
Genevieve, Gervais and Protais, John and Paul, Transl. of S. Martin, Seven brothers, Seven Maccabees, Inv. of Stephen, Giles, Cornelius and Cyprian, Maurice, Remy, Leger, Denis, Eustace, Martin, Brice.

The Saints suggest the region of Soissons and Noyon. The style is Northern French. The Use I cannot identify for certain. The Capitulum at Lauds is Aue Maria.

The decoration of this book consists of full-page pictures (at the beginning) and of historiated initials. The most striking colour employed is a magnificent full blue; the flesh parts are of a pale flesh colour. It seems probable that all the figured work is by one hand.

The grounds are plain gold. The drawing is very finished and careful; and there is an attempt to give great intensity to the facial expression, which is naturally most prominent in the larger pictures.

The series of fourteen full-page pictures is on fourteen leaves, one side only of each leaf being used; the pictures are in pairs, facing each other. Each has an outer frame of gold, and within this a broader patterned frame of blue and pink (the sides being blue and the top and bottom bars pink, or *vice versa*), with patterns in white on the colour. At the angles are small squares of ornament. Each picture has an old title (xiii) at the top in French.

1. *Lanonciacion.* Gabriel on *l.*, his wings sweeping over to *r.*; in *c.*, a conventional plant in a vase; the

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Virgin with book, standing; the Dove flies down on *r.*

2. *Ci com nostre dame et seinte ysabel sentreuoient.* Trees on *r.* and *l.*; Mary and Elizabeth, each holding a book, place their hands on each other's shoulders; they are nearly full face.

3. *Com nostre dame gist de gesine* (*i.e.*, in child-bed). The Virgin in bed, head to *r.*; Joseph in cap, sits at the foot; behind, a trefoil arch supporting the manger with the Child; heads of ox and ass seen over it.

4. *Com nostre dame porta son fil au temple.* Altar in *c.*; the Virgin, nimbed maid, and Joseph, with candle and basket, on *l.*; Symeon nimbed, on *r.*, takes the Child; above, looped-up white curtains and green lamp hanging in *c.*

5. *Com le trois rois ofrirent a gesu crist.* The Virgin crowned, and the Child (cross nimbed, with book), sit before a doorway on *r.*; one king has a remarkable hooded blue cloak.

6. *Com nostre dame troua son fil despustant en temple.* Domed vaulting in three domes above; on *l.*, a group of seven seated Jews in tall caps; facing them the Child, cross-nimbed, stands on a stool and speaks; the Virgin on *r.*, with book; in *c.* in air, a vase containing four lamps.

7. *Com il fist de loiue uin a noces archedeclin* (*i.e.*, at the wedding of Architriclinus (master of the feast), which was taken to be the name of the bridegroom at Cana). A table spread; Christ, full face, in *c.*; five guests, men and women, on each side; in front in *c.*, a group of coloured flagons, and two kneeling servants, who hold up a gold flagon and a dove.

8. *Le crucefis.* Christ on the Cross. The Virgin on *l.*, John on *r.*, each with book; blank red title-board on the Cross; above the arms, two demi-angels in consternation (perhaps perversions of the figures of the Sun and Moon).

In the lower margin, a paragraph of text beginning: Christus occisus est . et cur occisus est . uideamus . ut celestia pacificet et.

9. *Com nostre sires fu mis en sepulcre.* In *c.*, the tomb supported on a trefoil arch; Joseph and Nicodemus in caps place the body in the tomb; a third man in cap arranges the arms; the Virgin and John look on; in *c.*, a hanging lamp; above, trefoil arch with turrets.

10. *Lacencion com il monta es cieus.* In *c.*, the Virgin; six Apostles on *l.*, six on *r.*, all with books; above, two angels (horizontal) support the lower end of a mandorla, in which are seen the feet of the ascending Christ.

11. *La pentecoste com li seint esperis descendi sus les apostres.* In *c.*, a bearded Apostle, full face; on *l.*, six more, and on *r.*, six, all seated with books; above, trefoiled arch with turrets; in *c.*, the Dove descending from a cloud.

12. *Lacencion nostre dame com el transi.* The Virgin dead on a bed (head to *l.*) with hands crossed; at her head, Peter and three others in grief; at her feet, John with book and censer, and four others; in front, three smaller Apostles seated, one with book; above, at the angles, two angels hold the ends of a cloth in which stands the nude soul.

13. *Com li apostre lemporterent et li geiu saet dirent a la biere et les meins lor secherent.* The Virgin on a bier (head to *l.*), borne by twelve Apostles; in front, to *r.*, three Jews in caps; their hands cling to the bier (which they had tried to upset); at the angles above, two angels with censers.

14. *Si com nostres sires corene sa mere et li engeles lenueurent.* On a long throne, supported on narrow arches, a candle at each end, the Virgin seated on *l.* with joined hands, crowned by a small angel, a book beside her; Christ seated on *r.*, with book, blessing; above, in clouds, four small angels with censers and incense-boats.

The Kalendar has two small medallions with gold grounds on each page.

15. *Jan.* crowned at table; doors on *r.* and *l.*

16. Aquarius in linen drawers, emptying out a flagon.

17. *Feb.* holding a boot and warming his feet.

18. Pisces. Blue, a cord connecting their mouths.

19. *March* pruning a tree.

20. Aries.

21. *Ap.* Crowned youth holding two branches.

22. Taurus. Blue.

23. *May.* Youth on horse, hawk on hand.

24. *Gemini* nude, holding a pink shield with lion rampant sable.

25. *June* mowing; a vessel hangs on a pole on *l.*

26. Cancer. A crayfish.

27. *July* in shirt, reaping.

28. Leo.

29. *Aug.* in drawers, threshing.

30. Virgo with flower.

31. *Sept.* Man empties basket of grapes into vat, in which stands another with pole.

32. Libra. Scales held by a woman.

33. *Oct.* Two men stand among casks; one holds up a flagon.

34. Scorpius. Blue, six-legged, biting his tail.

35. *Nov.* throws sticks into a tree; pigs on *r.*

36. Sagittarius. Centaur shooting back to *r.*

37. *Dec.* killing pig with axe; building on *r.*

38. Capricorn. Blue goat with curly serpent tail.

The remaining pictures are all in initials.

39. f. 21. *Matins of the Virgin.* The Virgin crowned, seated, with the Child; at her feet, the prostrate figure of a lady (owner of the book) in pink over dark blue; *r.* and *l.* of the Virgin two censing angels stand on clouds.

40. f. 28. *Te Deum.* An angel.

41. f. 46. *Hours of the Holy Ghost.* The Father and Son seated; the Dove descends between them.

42. f. 51. *Seven Psalms.* David crowned, kneels, face *r.*, among trees; above, Christ, half length, full face, with long sword.

43. f. 58*b*. *Office of the Dead.* A dead man in bed (head to *l.*); over him stands a priest in black cope with book, and two attendants in surplices with holy water bucket and cross; above, on *l.*, an angel with the soul.

44. f. 63*b*. *Parce mihi.* Job seated, with hands stretched upwards; above, Christ, half length, full face, with sword.

45. f. 75. *Tibi domine commendamus.* In front a tomb, supported on an arch; in it a corpse in dark shroud; behind, on *r.* and *l.*, two groups of clerics in surplices; on *l.*, five with holy water bucket and cross; one reads from book held by acolyte in *c.*; on *r.*, two with cross.

46. f. 87. *Psalter of S. Jerome.* Jerome in dark habit, writing under arch.

47. f. 93*b*. *Prayer of Augustine.* Christ throned; six doves in medallions (the gifts of the Spirit)

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about His head; at His feet, a kneeling lady as in No. 39.

48. f. 94. *Psalter of Augustine.* Augustine as bishop, writing.

Here follow a series of initials illustrating the Collects.

49. f. 99. *1st Sun. in Advent.* Man in bed; above, Christ, half length, with orb.

50. f. 99*b*. *Christmas.* The Virgin in bed; Joseph on *r.* at her feet; the manger behind on a tall column.

51. Stephen stoned by two men.

52. John Evangelist writing.

53. Herod seated; soldiers holding the head of an Innocent.

54. f. 100. A knight striking the head of the kneeling Thomas à Becket in mitre and cope; altar on *r.*

55. Priest circumcising Christ, who is in the arms of the Virgin on *r.*

56. *Epiphany.* Adoration of the Magi. The Virgin crowned, and Child, on *r.*

57. f. 101. *Le ior des brandon* (1st Sun. in Lent). Two men carry flaming torches.

58. f. 103*b*. *Le ior de pasques flories* (Palm Sunday). Christ on the ass, followed by two Apostles; gateway on *r.*

59. *Maundy Thursday.* The Betrayal. Judas, Christ, and four soldiers.

60. f. 104. *Easter Eve.* Bishop with candle blessing a font; acolyte with cross and candle on *r.*

61. *Easter Day.* The angel seated on the tomb; the three Maries on *r.*

62. f. 104*b*. *Ascension.* The Virgin between two groups, each of five Apostles; the feet of the ascending Christ above.

63. f. 105. *Whitsunday.* Group of seated Apostles, the Dove above. Possibly repainted.

Proper of Saints:

64. f. 107*b*. Andrew nailed by two men to horizontal cross.

65. Nicholas, not as bishop, addresses three men on *l.*

66. Lucy with palm; three men on *r.* in caps.

67. f. 108. Thomas Ap.; a man beheading him.

68. Silvester baptizes Constantine in a small font.

69. Genevieve with candle; red devil on *r.*; angel's head above church door on *r.*

70. Fabian. Two men beheaded (Fabian and Sebastian).

71. Sebastian. Two shrouded corpses in coloured tombs; two lions in front.

72. f. 108*b*. Agnes. An executioner pierces her neck with lance.

73. Vincent, in linen drawers, praying; on each side is a candle; an inclosure (prison) is indicated.

74. Conversion of S. Paul. He falls from his horse.

75. Purification. The Virgin and Joseph on *l.*; the Child on the altar; Symeon on *r.*

76. f. 109 Agnes (2nd). Two groups of people over a tomb; cloud above.

77. Chair of Peter. Peter throned as bishop; a cleric on each side.

78. Gregory writing; a dove at his ear; John the deacon sits on *r.*

79. Benedict reading in a hole in a hill. Above, a monk rings a bell; on *l.* a devil about to throw a stone and break the bell.

80. Annunciation. Angel on *l.*

81. f. 109*b*. Stephen, as deacon, addressing five Jews in caps on *r.*; cloud above.

82. George, nude, dragged by a horse, ridden to *l.*; a king looks on.

83. Mark sits writing; lion on *r.*

84. James with club. Philip.

85. f. 110. Invention of the Cross. A tomb; a shrouded figure sits up on being touched by the Cross; man on *l.*; two Jews and a king on *r.*

86. S. John in a barrel (caldron of oil) over a fire; a tormentor on each side.

87. Barnabas preaching; Divine head in a cloud above.

88. Gervais and Protais beheaded; a demon (?) in air.

89. Nativity of John Baptist. Elizabeth in bed; Zacharias writing; an attendant with the child.

90. f. 110*b*. (SS. John and Paul.) Paul the Apostle with sword; John Baptist with lamb. This is a mistake.

91. Peter crucified head downwards by two men.

92. Paul holds up a cross and addresses men on *r.*

93. Transl. of S. Martin. A crowd of mailed men carry the body of Martin vested as bishop.

94. The seven brothers (sons of Felicitas). Felicitas on *l.*; the sons crouch in two groups in front; man with sword on *r.*

95. f. 111. Margaret beheaded.

96. Magdalene washes Christ's feet; two others at table with Him.

97. James with book; Christ points upward to cloud.

98. Chains of Peter. Peter led by angel out of tower on *l.*

99. f. 111*b*. The Maccabees. A man beheading three kneeling figures on *r.*; a nimbed person kneels on *l.*

100. Invention of Stephen. Two coped clerks carry a shrine to *r.*

101. Laurence on gridiron; king and tormentor behind.

102. Vigil of the Assumption. The Virgin on a bed; groups of Apostles at her head and feet.

103. Assumption. The Virgin crowned, seated with Christ.

104. f. 112. Bartholomew bound face downward on a table; two men flay him.

105. Augustine, in black, holds birch-rod and book, and threatens a demon in air, on *r.*, over a fallen building.

106. Salome on *l.* with charger. Executioner beheads John Baptist leaning out of tower on *r.*

107. Archer on *l.* shoots at deer which crouches at the knees of the seated S. Giles.

108. f. 112*b*. Nativity of the Virgin. Anne in bed; a maid holds up the Child.

109. Exaltation of the Cross. Heraclius on horseback carrying the Cross; an angel standing on the wall of Jerusalem on *r.* forbids his entrance.

110. Cornelius and Cyprian, each in a cave in a hill, with books. In *c.* a dove descends with bread in its beak. This really represents Antony and Paul the hermits.

111. Matthew writing.

112. Maurice. A man beheading a group of kneeling persons.

113. f. 113. Michael standing on the dragon.

114. Remigius baptizes Clovis in a green font.

115. Leger lies on the ground. A man bores out his eye with an auger.

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116. Denis about to be beheaded with an axe. Rusticus or Eleutherius about to be beheaded with a sword.
117. f. 113*b*. Luke writing; ox on *r.*
118. Simon and Jude without attributes.
119. Vigil of All Saints. Two angels blowing trumpets; tombs below.
120. All Saints. Abraham seated, holding a cloth full of souls; a soul stands on each side.
121. f. 114. Eustace and his wife in a brazen bull over a fire; a king on *l.*
122. Martin in bed; a devil at his feet; an angel's head above.
123. Britius seated, with book, between trees.
124. Cecilia beheaded.
125. Clement; a shrouded corpse laid in a tomb by two angels. This is really S. Katherine.
126. f. 114*b*. Katherine kneeling between the spoked wheels; men's heads seen on *r.* and *l.*; a head in cloud above.
127. *Common of Saints.* An apostle. He stands surrounded by cloud; the sun and moon on *r.* and *l.*
128. A martyr beheaded.
129. A bishop beheaded.
130. f. 115. Several martyrs beheaded.
131. A bishop with crosier; heads seen on *r.* and *l.*
132. A confessor (not bishop); an abbot with crosier; altar on *r.*
133. Several confessors, seated, with books.
134. A virgin martyr beheaded.
135. Several virgins: in two groups.
136. *O intemerata.* fol. 118. The Virgin and Child seated; she is crowned; at her feet on *l.* is a monk in light yellow habit with crosier.
137. *Dex qui adam*, etc. f. 120. Christ, seated, blessing, with book between two candlesticks. At His feet on *l.* a lady, as in No. 39, etc.
138. *Bele dame.* f. 129*b*. The Virgin and Child throned.
139. *Dex te saut.* f. 130. Lady with book kneeling; on *r.* an altar on steps.

The smaller initials are in gold on grounds of pink or blue, with designs (lions, birds, etc.) in white. The "bouts de ligne," or line-fillings, in gold or blue usually, with designs of fish, dragons, etc.

75. HORAE. Vellum, $8\frac{7}{8} \times 6$, ff. 154+2; 17 lines to a page; cent. xv (middle); from North-Eastern France. Binding: dark blue morocco of cent. xix (early). Has the bookplate of Mr. R. Bennett.

Collation: 1 flyleaf, 1^2, 2^{12} (wants 11, 12), 3^8, 4^8, 5^4, 6^8-19^8, 20^2, 1 flyleaf.

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Veni Creator.	109
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Office of the Dead.	113

In the Kalendar we have:
Ap. 9. Sainte Wauldrud in gold, and also on
Aug. 12. (Waltrudis of Mons).
Oct. 29. S. Vincent in gold. (Vincent of Avila, *27 Oct.*)
Dec. 14. S. Nichaise in gold.
In the Litany:
Martyrs: Quintin.
Confessors: Geruacius (for Servatius).
Monks: Leonard, Fursey.
Virgins: Ursula, Rollendis.
Rollendis is from the neighbourhood of Namur.
The book was written for a lady, as appears from the words ***indigne famule tue*** in a prayer on f. 110.

The best feature in this book is the delicate execution of the line and leaf borders, of which there is a strip on almost every leaf. Birds, flowers, and conventional foliage are introduced into these, and the effect of them is very good. The pictures are not particularly good or interesting. My notes on them will be brief.

1. *Hours of the Cross.* f. 21. Crucifixion with Virgin and S. John. Starry sky; band of red angels at top; T-shaped cross, with title; crown of thorns, sun and moon. Bones lie on the ground.
2. *Hours of the Holy Ghost.* f. 27. Descent of the Holy Ghost. Dove above the head of the Virgin, who sits in red chair in the midst of the Apostles, in room with green and black pavement.
3. *Hours of the Virgin.* f. 33. Annunciation. Angel, on *r.*, with scroll (*aue*, etc . . . *tecum*); Virgin kneels, on *l.*, under green canopy; lily-pot.

A curious instrument in the lower margin, consisting of a wooden handle with a silver object fastened into it which might be a blade or a large plume.

4. *Lauds.* Visitation. The Virgin and Elizabeth, both nimbed, in landscape.
5. *Prime.* Under stable roof the Virgin and Joseph (with candle) kneel to the Child, Who lies on the skirt of the Virgin's robe; the ox and ass are seen between them; vessels in front.
6. *Tierce.* Two shepherds, with sheep and dog, in rocky landscape; half-angel in air with scroll, *gloria in excelsis deo.*
7. *Sext.* The Virgin and Child seated on *l.*; pink and blue hangings behind; the foremost of the three kings kneels, bareheaded, and the Child touches his head, the other two stand; star in sky, with ray pointing down.
8. *None.* The Virgin kneels; the Child on altar; Symeon supports Him from behind; maid, with basket of doves, back to spectator.
9. *Vespers.* Flight into Egypt. Joseph, in red,

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leads the ass to *l.*; sea, with islands, in the distance.

10. *Compline.* Massacre of the Innocents. Herod stands on *l.*, with sword; a soldier kills a child; the mother clutches at the soldier's head; wall behind.

11. *Seven Psalms.* David, crowned, with harp, kneels in landscape; blue half-length of God in air on gold ground.

12. *Office of the Dead.* Lazarus sits up in coffin on pavement, Christ takes his hand; Mary and Martha on *l.*; Jew, in scarlet, on *r.*; low wall and landscape behind.

76. HORAE. Vellum, 7 × 4¾, ff. 134; 15 lines to a page; cent. xv (1450?); very well written. Binding: purple morocco with blind tooling and elaborate linings, by Simier; two silver clasps. Bookplate of Mr. Bennett, and also a leather ex-libris, "Memor fui dierum antiquorum Ps. cxlii." On the third flyleaf is the inscription: "cclxx | lx | cccxxx | cclxx . . lx . cccxxx | ." On the first flyleaf in a difficult modern hand: "L'inscription du prix de ces heures au 3e feuillet de garde du commencement en chiffres romains cclxx (270 fr.) lx (60 fr. à la reliure?) indiquent qu'elles proviennent de Corton de Lyon dont la vente a eu lieu en 1829. Mais le volume a dû sortir de chez lui avant sa mort car il ne figure pas sur le catalogue de 1829. C'est un fort beau livre de la 2e moitié du xive siècle, et contient 23 grandes miniatures 24 petites au calendrier (charmantes) et une quantité de petites dans les bordures des grandes. Voir une perdrix à gauche au bas de la bordure de la miniature de l'évangeliste S. Jean comme le roi René mais je ne la crois pas de lui." There is also a note by the same hand (?): "échoué à M. Ch. le 4 Avril 1893 repr." (the rest in cypher).

Collation: 1^{12}, 2^{8}, 3^{4}, 4^{6}, 5^{8}-8^{8}, 9^{4}, 10^{8}, 11^{4}, 12^{8}, 13^{4}, 14^{4}, 15^{8}, 16^{8}, 17^{4}, 18^{8} (8 canc.), 19^{12} (+ 1).

CONTENTS

Kalendar in French in black, red, and gold.	1
Sequences of the Gospels.	13
Hours of the Virgin (Use of Rome).	21
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Seven Psalms and Litany.	74
Office of the Dead.	90
Memoria of S. Sebastian.	121
Obsecro te.	123
Memoriae.	127
Oratio domini deuota. O D. I. C. placeat tibi. Ends, Amen. I. D. P.	133

In the Kalendar there is nothing characteristic.
In the Litany:
Virgins: Clara, Galbarda, Radegundis, Genovefa.
Memoriae: S. Barbara.

The style suggests to me the north-east of France. An inserted note speaks of the book as written for an English diocese, but I see nothing to confirm this.

The Kalendar has, on the first page of each month, a rather larger picture than is usual of the occupation, which is carried on in each case under an elaborate architectural canopy, either gold, pink, or green, usually with some blue in the vaulted roof. On the second page is a smaller picture of the zodiacal sign; these are on variously coloured and patterned grounds.

1. *Jan.* A two-faced figure at table in *c.*; two men sit at the ends of the table; a servant kneels in front, with dish.

2. *Aquarius.* In vermilion tunic, pours water out of silver ewer into dish.

3. *Feb.* Man in large chair warms his foot at a fire on which is a pot; a kneeling man blows with bellows; a steward with staff directs him; a man leans over the back of the chair.

4. *Pisces.*

5. *Mar.* Two men prune vines; master sits on *l.*, woman on *r.*, with bread and basket; a brick wall and arch behind.

6. *Aries.*

7. *Ap.* A woman, in scarlet, sits in *c.*; a youth on *l.* gives her a flower; one kneels, on *r.*, and gathers flowers; a man behind kisses another girl; two more women behind the central figure; all have double-peaked headdresses.

8. *Taurus.* Vermilion.

9. *May.* Man in plate armour rides to *r.*, with gold hawk on hand; a servant on *r.*, with mace, raises his cap; three horsemen with spears follow.

10. *Gemini.* Two nude bodies, male and female, on one pair of legs with red skirt and dark hose.

11. *June.* Four men mowing; master on *r.*

12. *Cancer.* Crab in stream.

13. *July.* Four men reaping; master on *r.*

14. *Leo.*

15. *Aug.* Four men threshing; master and another on *r.*

16. *Virgo.* In vermilion.

17. *Sept.* In *c.*, a man stepping into a very tall vat; on *l.*, one with empty basket descends steps,

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another stands at bottom; on *r.*, one brings basket on his shoulder, and a white horse, laden with baskets, and an attendant are on *r.*

18. *Libra.* Man holding scales.

19. *Oct.* In *c.*, a huge cask; the master behind, tasting wine; man with keg on *l.*; two workers in front, two on *r.*

20. *Scorpius.* Correctly drawn.

21. *Nov.* Three men beat oaks; on *l.*, a woman with basket picks up acorns; pigs feeding.

22. *Sagittarius.* With two-legged lower half, vermilion.

23. *Dec.* In *c.*, a man astride of a pig, killing it with an axe; on *l.* stands a girl with basin; on *r.*, a trough, and a man lifting a table.

24. *Capricorn.* A white goat.

The pictured pages throughout the rest of the book have usually a number of small supplementary scenes, circular or rectangular, introduced into the foliage of the border. These are very minute.

25. *Sequences of the Gospels.* John, full face, in large gold throne under elaborate stone canopy, a desk before him; nimbed eagle on *r.*

26. In the border, a partridge (perhaps alluding to S. John's pet partridge); a single figure of a man, and the following scenes:

a. King and woman converse.
b. Woman and S. John converse.
c. King asleep in bed.
d. Man on sea shore; ship, with John (?) in it, sailing to an island.
e. A troop of soldiers in plate armour; a figure in blue (? John) among them.
f. John on Patmos, writing; a devil on *l.*
g. A nimbed figure (? Drusiana) on a bed; four people round are nimbed.
h. John raising a similar figure; four spectators.
i. John (?) lying on a bed; seven people round him, perhaps the death of John.

I do not understand the first three scenes, which seem preliminary to John's exile.

27. Matthew turning from his desk, looks at his pen; the angel steps on to the desk; gold canopy, with statues; two at the top blow trumpets.

28. In the border:

a. Matthew on *l.*; two men (the magicians Zaroes and Arphaxat) vomiting fire from their mouths; four men fall dead. It was really two dragons, and not the magicians themselves, who vomited the fire.
b. Matthew raising the victims (two); three spectators on *l.*
c. Matthew in a gold pulpit in *c.*; a crowd sits round.

29. Luke writing, a scroll on his knee; table and desk with vase of flowers on *r.*; nimbed ox on *r.*

30. In the border:

a. Luke in *c.*, holding up a vessel, as physician; a reclining man on *l.*; one standing on *r.*
b. A nimbed figure baptized in a font; a bishop on *l.*; a king on *r.*; other spectators.
c. The dispersion of the Apostles(?) they walk in a landscape; on *l.* the head of Christ seen in a cloud.

31. Mark writing, scroll on desk; the lion on *l.* gnaws the scroll inscribed *S. Marcus.*

32. In the border:

a. Mark, nimbed, in a font, baptized by Peter on *l.*; spectators round.
b. Two nimbed figures talking (? Paul and Barnabas, or Mark and Peter); spectators on *l.*
c. Mark in a pulpit; crowd seated round.

33. *Matins of the Virgin.* The Annunciation. Gabriel, in vermilion, kneels on *l.*, with scroll (*ave . . . dominus*) and points up to Dove; the Virgin sits on *r.*, full face, with hands crossed; a tall desk in front; lily-pot on *r.*; turreted building, with flags.

34. In the border:

a. On *l.*, angel appears to Joachim; on *r.*, Joachim and Anne meet at the golden gate.
b. Angel with shield left blank.
c. Birth of the Virgin; Anne in bed; nurse washing the child.
d. Presentation of the Virgin. Joachim on *l.*; the Virgin ascending a ladder set against a hill, a building at top.
e. The Virgin, seated, weaving; two angels in air.

35. *Lauds.* The Visitation, in a gold building with statues (one of Peter); Elizabeth kneels on *r.*; two little angels peep over a wall.

36. In the border:

a. A shepherd watching sheep.
b. Samson rending the lion.
c. Joseph and the Virgin (?) before a house on *r.*; a man faces them holding flagon and cup; perhaps the arrival at the inn at Bethlehem.

37. *Prime.* In *c.* the Virgin sitting up in bed with the Child; at the foot Joseph kneels; on *l.* sits a nurse with linen cloth. Beyond the bed a group of seven women with joined hands; over a wall behind lean five angels; on *l.* the manger, and ox and ass.

38. In the border: *a, b.* Two prophets with scrolls. *c.* Two shepherds.

39. *Tierce.* The Circumcision. Christ held by a priest on a table with cloth in *c.*; another on *r.* with knife; on *l.* one blows a fire, a woman warms a cloth; behind, a maid with basket of doves, the Virgin, a nimbed woman.

40. In the border: *a.* Man shoots at bird on tree. *b.* Seated king. A man kneels to him; courtiers behind (? Abner and David). *c.* two knights ride to *l.*; a beast follows.

41. *Sext.* Adoration of the Magi. Joseph, on *l.*, kneels with a sieve or pan, and takes a piece of gold from the Child, who, seated on the Virgin's lap, puts his *l.* hand into a vessel held by a kneeling king. The two others stand; one points upward.

42. In the border: *a.* The kings before Herod. *b.* The kings on horseback. *c.* Similar.

43. *None.* Four shepherds, one with bagpipe, the others dancing. Angel above with scroll: *Gloria in excelsis.* A columned building.

44. In the border: *a.* Man blows horn; deer runs to *r.* *b.* Man blows horn; a horseman by him. *c.* Prophet with scroll.

45. *Vespers.* Herod, in vermilion mantle, throned in *c.* Archers on *r.* and *l.*; soldiers on each side, killing children; two mothers struggling; one soldier has a child's head on his sword point.

46. In the border: *a.* Seated Evangelist with book. *b.* Woman, with distaff, watching sheep. *c.* Man clutches the hair of a large nude figure and cuts its throat.

47. *Compline.* The Flight. Joseph leads the ass to *l.* Columned gold building, with statues blowing trumpets.

48. In the border: *a.* Joseph and the Virgin

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seated; the Child plays in front, the ass stands behind. *b.* A troop of soldiers. *c.* Joseph follows the ass, etc., behind a tree. *d.* Soldiers question the husbandman; standing corn behind. *e.* Similar to *c.*

49. *Hours of the Cross.* Gold building with statues of prophets. Christ crucified. On *l.*, the Virgin mourning; John and three nimbed women. On *r.* the centurion with scroll: *Vere filius dei erat* (*iste*), and three other men.

50. In the border: *a.* The Deposition. *b.* The Entombment.

51. *Hours of the Holy Ghost.* The Virgin seated in *c.*, the Apostles all round; the Dove above.

52. In the border: Two angels and grotesques.

53. *Seven Psalms.* David kneels facing *l.*, in a stone building adorned with statues; his harp lies behind him.

54. In the border: *a.* Goliath on *l.*; David with sling on *r.* *b.* Bathsheba, in an archway, bathes her feet in a stream; David at a window in a castle wall. *c.* A battle scene: the death of Uriah.

55. *Office of the Dead.* In *c.* a gold tomb with figures on the sides. On *r.*, before an altar, a bishop in blue cope, facing *r.*, holds a gold pax; beyond him are two deacons, one with censer; on *l.* several horses and attendants with banners; one banner is green, and has a gold eagle displayed; in front are three mourners in black, and on *r.* spectators. Through window at back are seen more spectators.

56. In the border. *a.* A nimbed figure on a bed: six figures round, probably Lazarus. *b.* Christ speaks to Mary; green tomb on *r.* *c.* Christ with Resurrection banner on *l.*; on *r.* Lazarus sitting up in his tomb.

57. *Memoria.* Sebastian, bearded, bound back to a column; two archers shoot at him with immense arrows.

58. In the border: *a.* Emperor on *l.*, Sebastian before him; five men. *b.* A man in a tower door on *l.* receives Sebastian, who is escorted to prison by five men *c.* Four men beat Sebastian with clubs; a spectator on *r.*

59. *Obsecro te.* The Virgin and Child throned in a domed building; she holds a grail.

60. In the border: *a.* The Virgin sits on *l.*, spinning; Joseph on *r.*, chopping at a piece of wood on a table. *b.* A group of children on *l.*; on *r.* Christ, as a child, floating in air, supported by a sunbeam. *c.* In *c.* Christ in air on the sunbeam; below, two boys, who have attempted to imitate Him, are falling; boys on *l.* look on.

61. *Memoriae.* Michael in plate armour with vermilion wings and gold shield with red cross, plunges headlong from above in *c.* He thrusts a cross-spear with red cross pennon into the head of a black devil on *l.* Another devil rushes into Hell-mouth on *r.*

62. In the border: *a.* A man with bow and arrow; a bull couching; on *r.* Michael appears in a cave. (The apparition on Monte Gargano.) *b.* A coped bishop with crosier, preceded by three acolytes (one with cross) towards *r.* Michael appears in cave on *r.* *c.* The bishop, alone, precedes a group of soldiers. On *r.* Michael as before.

63. Katherine, crowned, in pink mantle with open book and sword, standing on the Emperor Maxentius; on *r.* a fragment of the spiked wheel. A scarlet hanging behind with flowers.

64. In the border: *a.* Two men drag Katherine to a prison on *r.*; spectators on *c.* *b.* On *l.* the wheel falling to pieces; a man lies under it; Katherine praying, facing *l.*; spectators, some falling dead, on *r.* *c.* Katherine beheaded; crowd on *l.*

65. Margaret, holding a small gold cross, rises from the back of a green and yellow two-legged dragon.

66. In the border: *a.* Margaret on *r.* looking up; rays above; sheep on *l.*; *b.* Margaret nude in a font in *c.*; a bishop on *l.* baptizes her; spectator on *r.* *c.* Margaret keeping sheep on *l.*; Olybrius, on horseback with attendants, sees her.

67. Anthony, white bearded, in black habit holds a bell and a T-shaped staff.

68. In the border: *a.* The hermits, Anthony and Paul, in black habits, seated facing each other; a raven flies down between them with a cake in its beak. *b.* Anthony sits reading before a cell on *l.*; on *r.* a dragon, ox, and lion (demons frightening him). *c.* Anthony seated as before; on *r.* a woman (a demon) and a small crowned figure. *d.* Anthony standing before his cell; fire about his feet; two devils on *r.* attack him.

69. Barbara with palm adjusting a red flag on the summit of a small tower which stands on *l.* (very roughly drawn).

70. In the border: *a.* Ruler seated on *r.*, courtier by him. Barbara before him; soldier on *r.* *b.* Barbara driven towards a prison on *r.* by men with sticks. *c.* Barbara kneeling. A man behind her cuts her throat. Her father stands on *l.* with sceptre; attendants with him.

Every page has a full border of line and leaf work, with insertions of real and conventional flowers.

The series of pictures is unusual, and has much that is original and interesting in the choice of subjects and in the composition of the stock scenes. The picture of the Nativity, for instance, and some of the Kalendar pictures diverge to a notable extent from the ordinary grooves.

77. HORAE (? Breton). Vellum, 7 × 5¼, ff. 174; 16 lines to a page; cent. xv (1460?); in a poor hand. Binding: old olive morocco semée with marguerites in gold; on the first cover, a centrepiece of the Instruments of the Passion; on the second, an oval stamp of the Annunciation. Bookplate of Mr. Bennett. On the flyleaf: "Ce Pseautier etoit conservé à la Communauté de Nazareth et etoit à l'usage de D'Amboise Leur fondatrice environ 1480." On the next flyleaf is a small plate engraved in red representing a house with a

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round pond in front containing an island; motto on a scroll above: *Dieu écrit droit sur la ligne courbe.*

Collation: 1^{12}, 2^{8}-8^{8}, 9^{4}, 10^{8} (4 canc.), 11^{8}-15^{8} (wants 7, 8), $16^{6?}$ (wants 6), 17^{8}-22^{8}, 23? (four left).

CONTENTS

Kalendar in red and black. 1.
Hours of the Virgin. The third page of Lauds rewritten. 13
Capitulum in Lauds: Benedicta et uenerabilis.
Antiphon: O gloriosa.
Matins of the Cross and of the Holy Ghost follow Lauds as frequently.
Seven Psalms and Litany. 88
Beginning of S. John's Gospel. 103*b*
Obsecro te. 105*b*
O intemerata. 109
Prayer in French: Deus deus qui es sans fin. 112*b*
Short Passion according to John. 113*b*
Prayer on the Passion and Sacrament. 114*b*
After 117*b* the text of an almost blank leaf has been removed, and the text pasted on to 117*b*.
Memoriae. Two leaves added after 121. 118
Office of the Dead. 123
Glorieuse uierge roigne en qui par la uertu diuine. 166
Ends f. 174*b* imperfect.

Et de cieulx qui vous seruiront.
Et de celuy qui ce dicte ci.

In the Kalendar:

Jan. 13. Hylarii Ep. in red.
29. Gildasii Abb.
Feb. 4. Auentini Ep.
8. Salomonis M.
13. Licinii Ep. M.
17. Sulini Ep.
Mar. 3. Gingolay Abb.
28. Gunndriani M.
Ap. 24. Roberti Abb.
May 19. Yvonis C. in red.
June 3. Liphardi C.
10. Landrini Ep.
17. Hervei C.
21. Menenni Abb. in red.
25. Eligii Ep. in red.
July 1. Theobaldi, Lunari in red.
Aug. 12. Sancte corone spinee.
16. Armagili C. in red.
28. Juliani M. *in red.*
Sept. 1. Egidii Abb. in red.
Oct. 1. Sulini C.
16. Michaelis archang. *in red.*
21. XI millium virginum *in red.*
22. Marie Solome in red.
Nov. 3. Dedicatio ecclesie.
6. Melanii Ep. with Octave.
15. Macloni Ep. in red.
Dec. 1. Eligii Ep. in red.
11. Corentini Ep.

In the Litany:

Confessors: Julian, Maclou, Guillermus, Sanson, Yvo, Paternus, Robert, Albinus, Goluinus, Bernardinus.

These saints indicate the north-west of France, probably Brittany, as the source of the book.

The borders are of line and leaf work, with insertions in gold and colour.

The pictures are:

1. *Matins of the Virgin.* Divided by a column. Gabriel on *l.*, with gold scroll inscribed in red *Aue . . . do* (*minus*). The Father, seen over the roof of the building, sends forth the Dove. The Virgin prays under a stone canopy on *r.*

2. *Lauds.* Visitation, in the grass court of a stone building; Elizabeth on *r.*

3. *Matins of the Cross.* The Betrayal. Christ (beardless) is touching Malchus's ear. Peter on *l.* and other Apostles. Soldiers on *r.* and behind.

4. *Matins of the Holy Ghost.* The Virgin *crowned* and Apostles kneeling. The Dove above, large, shedding rays.

5. *Prime.* The Agony: within a wattled inclosure. Christ on *l.* The chalice and host on a mound. The Apostles sleep on *r.*; tree in *c.*

6. (At end.) Christ seated, a transparent bandage over His eyes; a staff between His bound hands; two men on *l.*, and two on *r.* mocking.

7. *Tierce.* The Scourging. Christ at column in *c.*; a spectator behind on *l.*; the room hung with blue and gold.

8. *Prime of the Virgin.* Joseph and the Virgin, kneeling in the stable, adore the Child lying in front.

9. *Tierce.* Two shepherds; angel in sky with scroll inscribed, *le vos de gran* (?).

10. *Tierce of the Holy Ghost.* The Deposition. The Virgin, John, and another Mary sit on *l.*; three men take the body from the Cross.

11. *Sext of the Virgin.* In a stone building; the Virgin (crowned) with the Child seated on *l.*; a bed behind. Joseph stands by. Two kings are in the room; one enters by a porch on *r.*

12. *Sext of the Cross.* Three men nail Christ to the Cross; two rulers stand on *r.*

13. *Sext of the HolyGhost.* Christ between soldiers before Pilate; a Jew accuser. A servant on *r.* holds ewer and basin.

14. *None of the Virgin.* In a green building; she places the Child on a gold altar; Joseph stands at the end; Symeon, in cope, on *r.*; maid enters porch on *l.*, with basket; another kneels by the Virgin.

15. *None of the Cross.* Christ crucified with the thieves. Group of John, the Virgin swooning, and three Maries, on *l.*; horsemen on *r.*

16. *None of the Holy Ghost.* Herod, in blue gown, between two councillors, throned, on *r.* Three dead children lie before him; on *l.* a mother, and three soldiers killing children.

17. *Vespers.* The Flight. Joseph leads the ass to *r.*; a foal runs with it.

18. *Vespers of the Cross.* Hexagonal pink stone building. The Entombment. Joseph and Nicodemus at the head and feet. Near the head the three Maries; then two men anointing the body; then the Virgin and John.

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19. *Vespers of the Holy Ghost.* Christ on *l.*, with long gold-headed cross-staff. He takes the hand of Adam, who with Eve and another is in a great red silver Hell-mouth on *r.*; a small devil flees below.

20. *Compline.* In a hall. Christ on a green seat with two cushions on it. The Virgin kneels on *l.*; an angel bears her train; two stand beyond, and another, in air, crowns her. Christ has crown and orb.

21. *Compline of the Cross.* Christ in cope, crown and orb stands in a semicircle of angels; one on *r.* holds cross, lance and nails; one on *l.*, column, reed and sponge. Polygonal canopy, pink, above.

22. *Compline of the Holy Ghost.* Chrlst throned on the rainbow showing His wounds; the Virgin on *l.* showing her breast. John Evangelist on *r.*; three nude figures on earth below; one on its back.

23. *Seven Psalms.* David crowned, in a depression, in green landscape; harp on *r.* The head of Christ in the sky.

24. *Gospel of John.* John Baptist seated on bank with lamb on book.

25. *Obsecro.* Pietà. The Virgin with the body of Christ on her knees.

26. *O intemerata.* The Virgin crowned, and the Child in a wooden chair; Joseph on *r.* with apple. Background of lozenges, gold with quatrefoils.

27. *Salue regina.* The Virgin, crowned, and the Child seated alone in a tile-paved room. Background of gold in squares with patterns.

28. Peter with key and book; Paul with sword, and book in room. Background of dark red with gold pattern in squares.

29. Birth of John Baptist. Anne in canopied bed on *l.* Seated nurse and maid standing hold the the child between them; Zacharias sits on *r.* writing S IOHAN in red on gold tablet; fireplace behind him.

30. *Office of the Dead.* In a pink-vaulted church; on *l.* coffin with blue and gold pall; three mourners on *l.*; crossbearer, acolyte and two clerks on *r.*

31. *Glorieuse uierge.* The Virgin, crowned, and Child on a pink throne in a room. Background of gold with blue and red rosettes and dots.

These pictures are rough in execution but gay in colour, and the treatment is often interesting. The skies in many of the outdoor scenes are curiously done in silver washed over with blue. Silver is also copiously used in the architecture.

78. HORAE (Anglo-Flemish). Vellum, $7\frac{1}{4} \times 5$, ff. 170; 19 lines to a page; cent. xv (*circa* 1450?); in a good hand; written in Flanders or by a Fleming for English use. Binding: black morocco (cent. xviii-xix) with gold tooling. Bookplates of Mr. Bennett, and another of a sun with a monogram on the face, of the letters M R K(err). *Motto:* Sero sed serio.[1] On the flyleaf in pencil: Mr. Russell. On the first parchment leaf and at end: M. R. Kerr, 1805, and the following inscription in Spanish of cent. xvi:

En el castillo de triana quatro dias delmis de hebrero de mill-y-quis° y sesenta y dos (1562) anos los Ss^{a} Inq^{as} dierin licencia para con (?) sudueno pue datener y Rezar por estas oras y lleuarlas adoqui sierte por quanti se enmendaron yquito lo que llas estaua superfluo paso anterni miflo de herrera secretañ.

Collation is difficult because the miniatures are mostly on inserted leaves. It begins thus: 1 flyleaf, 1^{6}, 2^{8} (1 canc. + 3), then two or three quires occupying 30 leaves, then a^{8}, b^{8}, c^{10}, d^{12}, e^{8}, f^{10}, g^{8}, h^{8} (+ 1), i^{12}, k^{8}, l^{8} (+ 1), m^{6} (+ 1), n^{8}, o^{2} (+ 5 after 1), 1 flyleaf.

CONTENTS

Kalendar in red and black. 1
To the Trinity. Domine deus omnipotens. 8
Salue sancta faues. 10
Memoriae. 11
Prayer. Diripuisti domine uincula: auxilientur michi, followed by prayers chiefly on the Sacrament. 38
A blessing in another hand Ihesus nazarenus rex iudeorum. 43
Memoriae (pictures not on inserted leaves). 43*b*
Hours of the Virgin (Use of Sarum) and of the Cross. 47
Salue regina, farced with rhyming quatrains. 85
Rubric: Has uideas laudes qui sacra uirgine gaudes, etc.
Text. Salue uirgo uirginum stella matutina.
O intemerata. 89
Obsecro te. 91
Aue mundi spes maria. 93
Septem gaudia. Virgo templum trinitatis. 95
Prayer to the Cross and wounds, etc. Omnibus consideratis. 99
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Seven Psalms and Litany. 103
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Domine probasti me (Ps. cxxxviii (cxxxix)). 148

[1] This was Vice-Admiral Lord Mark Robert Kerr, *b.* 1776, *d.* 1840. The motto is common to the marquisates of Salisbury and Lothian.

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Psalmi de passione. 150
Psalter of S. Jerome with rubric. Beatus uero iheronimus. 153
Prayer of Bede. 165
Salutations to the Sacrament. 168

The Kalendar is Sarum. The *Memoriae* are in two sets, one Flemish one English. f. 10 is of Anne, inserted in an English hand. Then follow Margaret, Anthony. *Picture* of Edward the Confessor (no text). Peter and Paul (English hand), John Baptist, Magdalene, John Evangelist, Christopher, Thomas of Canterbury, George, Barbara, Katherine, Gatian (English hand), Alban (English hand), Guardian Angel (English hand), Prayers (Flemish hand), Erkenwald, Etheldreda, both in English hand.

In the Litany:

Martyrs: Thomas, Oswald, Alanus, Julian.

Confessors: Vedastus, Bavo, Columbus, Amandus.

Virgins: Sexburga, Milburga, Osytha, Aldegundis. The spellings, Cypriaen and Aghata, betray Flemish origin.

There are several varieties of borders in the book, as well as of pictures. The most noteworthy borders are of ivy-leaf work with the central projection of each leaf very much prolonged, so as to give the whole a somewhat arrowy appearance. This shall be designated by the letter A. Class B is of line and leaf work, with coloured and gold leaves at intervals. Class C consists of a broad frame of chequer work with lines or lozenges of colour. Class D accompanies the purely English pictures, and is of feathery lines with conventional flowers.

The pictures are as follows:

1. *Memoriae.* The Trinity. The Father, throned, holds the crucified Son before Him, near whose head is the Dove. Border C. Chequered ground with a band of sky at the top.

2. Margaret, in blue and ermine, emerges from the back of a pale gold dragon. Border B. Chequered ground, over a low wall.

3. Edward the Confessor, in blue mantle with fleur-de-lis, with crown, sceptre and book; ring on finger. On his robe "s. edeward." Blue ground with silver leaves; low wall with silver windows. Border C.

4. John Baptist, with lamb on book in landscape. Border C.

5. Magdalene with casket. Ground, blue lozenges with white fleurs-de-lis and gold divisions. Low wall. Border B.

6. John Evangelist, with cup and snake. Gold fleurs-de-lis in lozenges. Border B.

7. Christopher, wading to *l.*, with Child on his back; rocks in background. Hermit with lantern, behind, on *l.* Border B.

8. Thomas of Canterbury, in chasuble, kneeling at altar, with book, chalice, candle and gold image of Virgin and Child; rayed. Green riddle at *r.* end. Two men, on *l.* one in armour, attack him. Chequered ground. Border B.

9. George, in plate armour, on white horse, with raised sword, face *l.* Gold dragon. Fragments of red lance. Princess kneels on *r.* Border B.

10. Barbara holding tower. Chequered ground; low wall with silver windows. Border B.

11. Katherine, crowned with green nimbus, sword and wheel, in hexagonal inclosure. Pale red ground with gold flourishes. Border B.

12. Gatian, bishop in mitre, blue chasuble, pink dalmatic and alb, with crosier and book. Sanctus Gacianus in white on base of low green wall. Ground as in No. 3. Border B.

13. Alban in hat, blue cloak, gold tunic, holds small triple cross. Ground blue and red lozenges with crosses crosslet, and gold divisions. Low pink wall with silver windows. Border C.

14. (English.) Seraph with fan wings, blue and green, and covered with red feathers; standing by a wheel, hands outspread. On *l.* a child in red, surrounded by rays, looks up at him. Ground red with gold flourishes. Border D.

15. (English.) Erkenwald, bishop in blue chasuble, with mitre and crosier. Ground red with gold lozenges. Border D.

16. (English.) Etheldreda, in pink and ermine mantle over black habit. White headdress; crosier and book. Ground red with gold flourishes. Border D.

17. *Hours of the Virgin. Matins.* Angel on *l.* with scroll, *Aue . . . tecum.* The Virgin under green canopy; lily-pot (silver) in front of her; above, on *l.*, the Father; the Dove at her ear; chequered ground. Border C.

18. *Lauds.* The Agony. Wooden railing on *r.* and *l.*; Apostles sleeping; Christ in background on *r.*; chalice and Host on a mound; the Father's head (blue and gold) in the upper corner. Border D.

19. *Prime.* The Betrayal. Peter in blue on *l.* with raised sword; Malchus drops club and lantern; eight other soldiers; Judas in red. Border D.

20. *Tierce.* Pilate under pink and gold canopy on *r.*; Christ and four soldiers before him. Red ground with gold lozenge patterns. Border D.

21. *Sext.* Christ bears the Cross to *r.*; the Virgin supports an arm of it; John beside her; a soldier follows; three men precede. Border D.

22. *None.* Christ on the Cross, with the Virgin and John; chequered ground; the Father (bust) in gold semicircle at the top. Border B with five blue angels carrying (1) ladder, (2) hammer and nails, (3) column and scourge, (4) lance, (5) bucket, reed and sponge.

23. *Vespers.* Deposition. The Virgin and John on *l.*; Joseph and Nicodemus, with a white cloth dotted with blue, support the body; a man detaches the *l.* hand. Border D.

24. *Compline.* The Entombment. Joseph and Nicodemus at the head (on *r.*) and feet; the three Maries, with caskets, behind the tomb, which is pink, with blind windows round it.

25. *Salve regina.* The Virgin, crowned, with starred blue nimbus, surrounded with rays; the crescent beneath her feet, in seated posture with the Child. Red ground with blue edge and blue heads in the corners. Border C.

26. *Prayers to the Crucifix, etc.* Christ, half length in air, showing His wounds. Blue cloud and gold orb below. Two demi-angels on clouds hold up His mantle; one has a lily, the other a sword; below, three heads of dead rising from graves; chequered ground. Border B, with two angels blowing trumpets, whence issue scrolls: (1) Surgite mortui venite ad iudicium. Nunc manifestabuntur secreta cordium. (2) Unicuique iuxta opera largietur premium. Iustus dominus iustum iudicium.

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27. *Seven Psalms.* An angel in blue, seated, full face, holding a large white shield with gold cross, and in the quarters, (*a*) hammer, nails and pincers; (*b*) reed and lance in saltire, bucket below; (*c*) lantern, dice and hand; (*d*) column, ladder and scourges. Border B.

28. *Office of the Dead.* Coffin with blue pall and white cross, across the picture; two mourners crouch, telling their beads, on the near side; beyond, two coped clerks with book, and coped priest with acolyte holding book for him. Pale red ground with gold lozenge pattern. Border D.

29. *Domine probasti.* Pietà. The Virgin seated before the Cross with the body of Christ on her knees; chequered ground; blue sky above. Border B.

30. *Psalter of S. Jerome.* Jerome in cardinal's robe and hat, on canopied blue-gray seat, turns to cut the lion's paw with a knife; on *l.*, a wooden desk with scroll on it: *Siue comedam siue bibam siue aliquid aliut faciam.* Chequered ground; low pink wall. Border B.

The purely English pictures are, as was said, distinguished by the border D. They are vigorous but ugly. The Flemish pictures have a softer quality. I cannot be sure whether they are by one or two artists. The effigies of SS. Edward, Gatian, Alban are very noteworthy.

79. HORAE. Vellum, $7\frac{1}{4} \times 5\frac{1}{4}$, ff. 151 + 10; 20 lines to a page; cent. xv (*circa* 1450); in a good hand written in Flanders (?) for English use. Binding: calf of cent. xviii, rebacked. Bookplates of Bateman of Middleton Hall, and of Mr. Bennett.

Collation: a^4 (1 stuck to cover); 1^6, 2^2, 3^{16} (3 canc.), 4^{10} ? (wants 3-7 ?), 5^{10}, 6^{10}, 7^8, 8^{10}, 9^8-11^8, 12^4, 13^{10} (wants 10), 14^8 (+ 1), 15^8, 16^8, 17^{10} (wants 10), 18^8 (6 canc.), 19^8 (8 canc.), 20^4; b^6 (6 stuck to cover).

CONTENTS

Kalendar in red and black. 1
Prayers to Christ. 7
O domine I. C. adoro te.
The fifteen Oos (Prayers of S. Bridget of Sweden) in Latin. 9
Memoriae. 16
Hours of the Virgin, secundum usum Anglie, with the Hours of the Cross. 35
Salve Regina "farced" with rhyming Latin quatrains. 73*b*
Salue uirgo uirginum stella matutina.
Preceded by the rubric, Has uideas laudes qui sacra uirgine gaudes, etc.
O intemerata. 77*b*
Obsecro te. 79
The Seven Joys. 81
Virgo templum trinitatis.
Prayers to the Crucifix and Five Wounds. 83*b*
Omnibus consideratis.
To the Virgin and S. John. 85
O Maria plasma nati.
Oratio de septem uerbis Christi. 86
Six prayers to Christ. 87
Prayer at the Sacrament, with rubric. 89
Omnibus confessis et contritis.
Beginning of an English version of Magnificat in a large, unskilled hand. 90*b*
My solle dotþe magnify the lorde.
Seven Psalms and Litany. 91
Office of the Dead. 106
Commendaciones animarum. 125
Psalmi de passione Ihesu Christi. 136
Psalterium beati Iheronimi. 141

The Kalendar has the ordinary Sarum saints sometimes mis-spelt, *e.g.*:

Aug. 31, Cucturbe V. for Cuthburge.
On Oct. 2 are Remigius and Bavo in red.
On March 2, Cedda is original.

Litany. Nothing noteworthy, save that Cedda occurs among Confessors after Nicholas.

The pictures are of coarse execution, though not ineffective.

1. f. 7*b*. *Mass of S. Gregory.* Gregory in blue chasuble kneeling; Christ, wounded, standing in the sepulchre, appears above the altar; Cross, ladder, etc., behind Him; on *l.* a deacon in pink dalmatic holds Gregory's tiara.

2. f. 9*b*. Christ, in blue mantle lined with brown, over red, stands full face, blessing and holding open book; at His feet a gold globe; a small angel kneels on *l.*, in light yellow; behind Him a pink and gold arras on which are seen two angels in blue-gray; background of chequer-work, gold, red, blue.

3. f. 15*b*. *The Trinity.* The Father, in blue mantle and tiara, seated on canopied throne, supports the dead Son on His knees, a globe between His feet; the Dove (very small) proceeding from the mouth of the Father; on either side stand two angels, in white and pale yellow; chequer ground.

4. f. 18*b*. John Baptist, in pink mantle and beast's skin, stands with book in landscape with winding river; buildings and trees; a nimbed lamb on *l.*

5. f. 20*b*. John Evangelist, in blue and red, holding gold cup; arras, angels, and chequer ground, as in No. 2.

6. f. 23*b*. Christopher, in blue and red, stooping to *r.* on his staff wades through river; the Child, blessing, on his shoulder; hermit, with rosary at girdle, crutch and candle on *l.* bank; landscape.

7. f. 25*b*. Anne, in white wimple, green and red dress, seated in massive canopied seat on *l.*; the young Virgin reads a book on Anne's knee; angel with lute on *r.*; angels over arras, as in No. 2.

8. f. 27*b*. Mary Magdalene in blue dress with gold casket; angels, etc., as in No. 2.

9. f. 29*b*. Katherine, crowned, with sword; wheel behind her, stands on the Emperor Maxentius; angels seen over pink wall behind.

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10. f. 31*b*. Margaret emerging from the back of a large green dragon which has swallowed her; pink wall behind; in upper *l.* corner, Christ (?) in red and blue cloud.

11. f. 33*b*. Barbara, with palm and book, in landscape; tower on *l.*

12. f. 35*b*. *Matins of the Virgin.* Annunciation. Gabriel, on *l.*, with long sceptre points up at the Father in the upper *l.* corner; the Dove flies towards the Virgin's head; below it, in gold, the words *aue gracia plena*; the Virgin kneels at a form on *r.*; behind is a sideboard with flower-pot, candles, and retable of the Crucifixion drawn in white on blue; on *r.* and *l.* of this, two bishops.

13. *Lauds.* Visitation. House on *r.*, with sculptures of S. George and the dragon and another figure.

14. *Prime.* Joseph, Mary, the ox, and ass adore the Child; the Dove descends; on the stable roof a magpie; outside the shepherds approach.

15. *Tierce.* Three shepherds in landscape look up at a small angel.

16. *Sext.* Adoration of the Kings. A rich arras behind the Virgin on *l.*

17. *None.* Presentation. Two maids attend the Virgin and two men attend Symeon, who has a cloth over his hands; the altar has retable of three saints in gold outline.

18. *Vespers.* Massacre of the Innocents. Herod, throned on *r.*, with councillor; soldier, mother, and two children on *l.*

19. *Compline.* Flight. Joseph leads the ass to *r.*; in the background an idol falls from a column.

20. *Seven Psalms.* The Judgement. Christ on the rainbow; two angels with trumpets; the Virgin and John the Evangelist kneel on the earth, whence the dead are rising.

21. *Office of the Dead.* Funeral in Choir. Three cloaked and hooded mourners on each side of the coffin; at a lectern behind, three clerks and a friar singing; at the altar on *r.* a clerk with asperge; at the altar, chalice, book, candles, and retable of the crucifixion; in front a cripple crouches on the floor and holds out his hand for alms; he has a bell and two trestles to support his hands.

22. *Commendationes animarum.* Two angels fly upwards, holding a cloth between them in which is a soul (a nude female figure with long hair); above, the Father, with background of red angels.

23. *Psalms of the Passion.* The Man of Sorrows standing in the sepulchre; two angels behind Him; in front and behind, the instruments of the Passion; the least usual is a centre-bit.

24. *Psalter of S. Jerome.* Jerome in a room, as cardinal; a small lion crouches by him; a desk on *l.* and by it two shelves masked by blue curtains, on them are books, two bottles, and a scroll.

80. HORAE (Utrecht). Vellum, $8\frac{1}{8} \times 6\frac{1}{4}$, ff. 173; 16 lines to a page; cent. xv-xvi; in an unusually large hand. In old green morocco of cent. xviii. Bookplate of Mr. Bennett.

Collation: 1^6 (+1), 2^6, 3^6 (+1), 4^8, 5^8 (+2), 6^8 (+1), 7^8 (+2), 8^8-10^8 (+1), 11^8 (+1), 12^8 (+2), 13^8-15^8 (8 canc.), 16^6, 17^6 (+1), 18^8 (÷), 19^8, 20^4, 21^6, 22^8.

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Picture of S. Veronica.	1
Kalendar in red and black, not full.	2
Missa de B. V. Maria.	14
Passio secundum Iohannem.	21*b*
Hours of the Cross.	31
Hours of the Holy Ghost.	45
Hours of the Virgin (Roman Use).	51
Seven Psalms and Litany.	111
Office of the Dead.	128*b*
Simbolum "Anastasii" (Athanasii).	163
Oratio ad filium.	166
Iuste iudex Ihesu Christe Regum rex et domine Qui cum patre regnas semper Et cum sancto flamine.	
Octo versus b. Bernardi.	167*b*
Oratio S. Augustini deuotissima dicenda xxxiii diebus genibus flexis ad obtinendam omnem graciam.	169
O dulcissime d. I. C. verus deus.	

In the Kalendar we have:

Jan. 14. Pontianus M.
16. Antony *in red.*
Feb. 6. Amandus *in red.*
Mar. 16. Gertrude.
18. Johannes heremita.
31. Guido Abbas.
Ap. 1. Theodora V.
3. Theodosia V.
May 13. Servatius.
June 5. Bonifacius et socii *in red.*
12. Odulphus.
23. Decem milia martirum *in red.*
25. Lebuin.
July 7. Willibald.
Oct. 1. Remigius and Bavo *in red.*
8. Regenfledis V.
14. Donacianus Ep. *in red.*
21. XI^{m} Virginum *in red.*
Nov. 3. Hubert.
12. Livinus Conf.
Dec. 14. Nicasius *in red.*
30. Dauid rex.

The Litany is very undistinctive. The attribution to Utrecht made by a previous owner is likely enough to be correct: Donatian in red might suggest Bruges.

The decoration is curious. The artist is fond of borders with red ground, on which he paints foliage in fluid gold, and flowers. For the ordinary pages he generally gives a narrow strip of border, often on the inner side, and a broad band at the bottom. These bands he is apt to divide into geometrical fields, painting real flowers, grotesques, etc., in the spaces. He is also fond of a very ugly fashion of drawing

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patterns in red on a dead gold ground. His figure drawing is effective, but not very delicate. The pictures are mostly full page.

1. Veronica (young) holding before her the *sudarium* (napkin) with the face of Christ crowned with thorns; gold rays proceed from it in the form of a cross; the floor is green, the background pink with gold rings.

2. *Missa de B. V. M.* Triple border (1) of gold foliage on red, etc.; (2) red pattern on gold; (3) natural flowers. The Virgin in blue, half length, under red and gold canopy, suckling the Child.

3. *Initial.* The Annunciation. The angel on *l.*; Dove in *c.*; Virgin reading on *r.*

4. *Passio Domini.* Half page. The body of Jesus lies in front; the Virgin kneels over it; John kneels on *l.*; Magdalene on *r.*; the foot of the Cross seen behind.

5. *Matins of the Cross.* Full page. The Agony, Christ kneels at foot of a high rock, on which is a cup; the three Apostles sleep in background on *r.*; sunset sky.

This and the next picture appear to have suffered damage and have been retouched.

6. Half page. The Betrayal. Peter smites Malchus, on *l.*; Judas, in yellow, with red hair, turns away from Christ; soldiers on *r.*

7. *Prime.* Pilate throned in *c.*; a bareheaded soldier, hat in hand, leads Jesus (with fleur-de-lis nimbus) from *r.*; other soldiers on *r.*; two Jews on *l.*

8. *Tierce.* Ecce Homo. On *l.* a building with seven broad steps; Pilate and Christ (with red robe and crossed arms) stand at the top; a crowd surrounds the base of the steps; Pilate has a long wand.

9. *Sext.* Christ in purple robe, crowned with thorns, bears the cross to *r.*; a wooden tablet hangs from His waist in front, and another behind; two men precede Him, one with rope attached to His waist; one is beside Him: two follow, striking Him; evening sky.

10. *None.* The Crucifixion. The Virgin stands on *l.*; John on *r.*; Magdalene, in rich dress, kneels embracing the foot of the Cross; three soldiers seated on *r.* cast lots; evening sky.

11. *Vespers.* The Deposition. Two men (one on ladder) lower the body; John supports the Virgin who has sunk to the ground; Magdalene with clasped hands kneels; another nimbed woman on *r.*

12. *Compline.* The Entombment. The same personages; the men (Joseph and Nicodemus) place the body in the tomb; Magdalene kneels in front of it; the other three stand behind it.

13. *Matins of the Holy Ghost.* Pentecost. The Apostles kneel round the Virgin in a room; the Dove above in a large halo of various colours.

14. *Matins of the Virgin.* The Annunciation. The angel on *l.* with butterfly wings; the Dove over the Virgin's head; tall canopy of green and gold.

15. Initial. The Virgin and Child (half length).

16. Lower margin. The Visitation. Two half-length figures.

17. *Lauds.* The Virgin and Joseph adore the Child; heads of ox and ass seen appearing out of stable on *l.*

18. *Prime.* Three shepherds; sleeping dog; angel in air, with scroll, *gloria in excelsis deo*; quiet sunny landscape.

19. *Tierce.* Adoration. One of the kings is a turbaned negro. A bad picture.

20. *Sext.* Presentation. Joseph has candle; two maids attend; Symeon kneels; altar on *r.*, with red riddles and blue frontal.

21. *None.* Flight. Joseph leads the ass to *r.*; in *c.*, on a hill an idol falls from a column.

22. *Vespers.* Death of the Virgin. She is in a bed with red and gold tester; two Apostles kneel and sit in front, ten stand behind; Peter has candle; John an asperge; Andrew (?) book.

23. *Compline.* The Virgin kneels, full face, in *c.*; the Father, in tiara, on *r.*, with orb; the Son on *l.* crown her; above, three angels in air; background of rainbow colours, gold at top.

24. *Seven Psalms.* Bathsheba standing in fountain (with central golden column surmounted by lion), she is nude and holds a towel; two maids on *r.*, one holds a mirror, the other a basket of fruit (?); palace on *r.*, with indication of David's head at window; in the sky (red) a small bust of God (?) holding three darts.

25. *Office of the Dead.* A crowd of nude souls in flames; two angels in red, in air, bear up a cloth full of souls; dark sky; a small bust of God seen at the top.

81. HORAE (Flemish). Vellum, $7\frac{1}{2} \times 5\frac{3}{8}$, ff. 161; 20 lines to a page; cent. xv (late); well written in Flanders. Binding: brown leather of cent. xvii-xviii with gold tooling on back. Has the bookplate of Mr. Richard Bennett, and also one of cent. xvii-xviii engraved by N. Heylbrouck, Graueur de Sa Majesté, bearing a shield *arg.* a fess sable. In chief three (?). Crest, a demi-boar. On the last leaf is: "Dit bock hoort toe ueltghen Huybert van Cuylenbuyrch gheschreven int Jaer 1531 den 6 Julius. bliddius."

Collation: Kal.^{6}, 1^{8} (3, 7, 8 canc.), 2^{6} (probably had an extra leaf at the beginning), 3^{8}-6^{8}, 7^{10} (10 canc.), 8^{8}, 9^{10} (9 canc.), 10^{8}-15^{8}, 16^{6}, 17^{8}-20^{8}.

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		Initium euangelii sec. Iohannem.	63

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Quicunque vult. 64
Office of the Dead. 67
Getide Van der driuuldicheit (Hours of the Trinity; in Flemish). They are Meditations, 92
Sinte Brigitte gebet (the Fifteen Oos). 116
Prayer of S. Bernardin (Bernard). 123
Dit gebet heeft gemaect sinte Beernardijn, etc. O guede Ihesu (O bone Ihesu).
The Eight verses of S. Bernard. 124*b*
Seven Prayers on the Passion (S. Gregory). 125*b*
Similar prayers. 127
Salutations to the Virgin. 131
Obsecro te in Flemish. 151
Memoriae in Flemish. 154

In the Kalendar:
Dec. 14. Sinte Nichasus in red.
In the Litany:
Martyrs: Geruasius et Prothasius.
Confessors: Ludouicus et Julian.
Monks: Willelmus, Walterus, Bernard, Mauricius.
William and Walter are both "solitaires" of Belgium. Maurice (like Bernard) a Cistercian.

The pictures and borders are in pleasant light colours, and of very good execution. Where the borders are decorative (they often consist of pictures) they have realistic flowers, fruit, and birds, on pale yellow grounds.

1. *Hours of the Cross.* Large picture, with border of small scenes.
The Crucifixion. Title on the Cross. On *l.* the Virgin, supported by John and Magdalene. On *r.* the man with the reed talks to two robed figures. City behind.
Border from top, *l.* The Agony. The disciples asleep.
Christ embraced by Judas. Behind Him a man about to put a circle of rope over His head.
Christ led by soldiers through a gate into the presence of Pilate (?), who stands in an archway.
The Scourging.
2. Border of scenes on opposite page:
Christ seated, crowned with thorns by two men.
Bearing the Cross. A man kicks and strikes Him.
Nailed to the Cross. Two men watch.
Lowered from the Cross. The Virgin and another watch.
Hours of the Holy Ghost. Border; decorative.
3. *Hours of the Virgin.* Border with six half-length figures of kings with sceptres, the Virgin's ancestors, excellently done.
4. *Lauds.* Small. The Visitation.
5. *Prime.* do. Joseph and the Virgin kneel beside the child.
6. *Tierce.* Small. Shepherds and sheep. Glory in the sky.
7. *Sext.* Small. Adoration of the Magi. Virgin and Child on *r.*
8. *None.* Small. Presentation. Symeon on *l.*; Joseph and maid on *r.*
9. *Vespers.* Small. Massacre of the Innocents. Two groups of soldiers and mothers.
10. *Mass of the Virgin.* Small. In a church with wooden screen. A priest in red chasuble at altar on *l.*; two angels hold candles. A "suisse" in blue with long staff.
11. *Seven Psalms.* Full page, with scenes in border. David kneeling in an open space before a palace; harp in bag, and cap of maintenance by him; pink angel seen in the sky.
Border. Goliath. David slinging at him.
David, attended by soldiers, bears Goliath's head on his sword. Women with harp and lute meet him in a gateway.
12. Opposite page. Border. David in porch of palace on *l.* Railed garden on *r.*; a maid waiting for Bathsheba, who bathes in an elaborate fountain topped by a bird.
13. *Simbolum "Anastasis."* Small. S. Athanasius as bishop with crosier, in a room.
14. *Office of the Dead.* Full page and border with figures. Christ, standing near the east end of a church, Peter and other Apostles behind Him, raises His hand; Lazarus sits on the edge of his stone coffin; Mary stands by. Two Jews, near the gate of the churchyard, put their sleeves to their noses.
Border. In background a wood. A huntsman with horn and two hounds. In front three crowned corpses, draped with whitish shrouds, round a cross, brandish darts. The subject (Les trois Morts et les trois Vifs) is continued in the border of the opposite page, where three well-dressed youths on horseback are in consternation. In the backgrounds are woods, and men chasing a deer.
Initial. Coffin and pall.
15. *Hours of the Trinity.* Initial. The Father, seated, holds the Son (nude, not on the Cross), on His knees. The Dove seen on *l.*
Border with columbines, butterflies, etc.
16. *Lauds.* Initial. Christ, between two soldiers, before Caiaphas (?).
17. *Prime.* Initial. Christ as before, before Pilate.
18. *Tierce.* do. Christ, back to a pillar, scourged.
19. *Sext.* do. Christ bearing the Cross.
20. *None.* do. Christ on the Cross. The Virgin and S. John.
21. *Vespers.* Initial. Pietà. Christ on the knees of the Virgin. John and Magdalene on *r.* and *l.*
22. *Compline.* Initial. The Entombment. The Virgin and John watch.
23. *Prayer of S. "Bernardin."* Small. Mass of S. Gregory. He is in gold chasuble at the altar; on which stands our Lord. Instruments of the Passion are seen behind Him. One of two deacons in gold dalmatics, holds up Gregory's chasuble. A cardinal on *l.*
24. *Salutations to the Virgin.* Initial. The Virgin and Child. Good border with birds.
25. *Prayer to the Virgin.* f. 146. This and the following pages have borders of small scenes, and at bottom three or two half-length figures under arches, on red grounds.
f. 146*a*. *Scenes.* The Annunciation. Visitation. Joseph and the Virgin kneel by the Child. The Virgin and Child in the stable. Similar, the ass at the manger. The angel and shepherds.
Figures. Isaiah with scroll *ecce vir(go)*. Sibyl. Moses horned.
f. 146*b*. The Circumcision. Adoration of the Magi; Presentation in the Temple; Flight into Egypt; Christ and the doctors; the Child Christ watches the Virgin weaving; Baptism of Christ.
Prophet and Sibyl.
f. 147*a*. The Temptation (a devil speaking to Christ). The Feast at Cana. Christ heals a demoniac (a man supported or held by another); Raising

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of Lazarus; Mary washes Christ's feet; the Entry into Jerusalem.

Prophet and Sibyl.

f. 147*b*. The Last Supper. The Agony (as in No. 1); the Betrayal (Judas's attitude, as in No. 1, embracing Christ's body); Christ before Caiaphas; Christ smitten; Christ before Pilate.

Prophet and Sibyl.

f. 148*a*. Christ clothed in light blue robe; scourged; crowned with thorns; Pilate washes his hands; Christ bears the Cross (a single figure); Nailed to the Cross.

Prophet and Sibyl.

f. 148*b*. Christ on the Cross, mocked; addresses the thief; the Virgin alone by the Cross; John supports the Virgin by the Cross; Christ on the Cross alone; He drinks the vinegar.

Prophet and Sibyl.

f. 149*a*. Christ on the Cross alone (twice); Longinus pierces His side and points to his own eye; Pietà; Entombment; Harrowing of Hell.

Prophet and Sibyl.

f. 149*b*. Resurrection. Christ among the Apostles with the Virgin; Ascension; Descent of the Holy Ghost.

The Assumption. Five angels bear up the Virgin; Christ in the sky; the Last Judgement (Christ on the rainbow, the Virgin and John Baptist interceding).

Prophet, Sibyl. The Coronation of the Virgin by the Father and Son.

26. *Obsecro te*. Small. Virgin and Child throned in railed inclosure; two angels play instruments.

Memoriae. f. 154*b*. Partially bordered pages and small pictures in text.

27. John Baptist; lamb at his knee.

28. John Evangelist with cup.

29. Peter and Paul. The latter has long shaggy hair.

30. Anthony, in red cap, with book and pig.

31. Nicholas; boys in tub on *r*.

32. Rochus, as pilgrim, baring his leg.

33. Mary Magdalene; Virgin and Child; angel adoring on *l*.

34. Gertrude, an abbess, with crosier. A rat on the ground.

35. Katherine with fragment of wheel and sword.

36. Barbara. Tower on *r*.

37. Dympna (Irish virgin martyr, honoured at Gheel, near Antwerp), with sword; devil's head on *l*.

38. Apollonia with tooth in forceps.

39. Margaret at prayer in prison cell; a dragon puts his head and long neck in at the door.

40. Hedwig holding the Child Christ in one arm, and a large church in her *l*. hand.

41. Mary of Egypt, with long hair, holding three loaves.

82. HORAE (Flemish). Vellum, $7\frac{1}{2} \times 5\frac{3}{4}$, ff. 155; 17 lines to a page; cent. xv (*circa* 1450?); Flemish work. In old red velvet, much worn, with metal corners. Bookplate of Mr. Bennett.

Collation: 1^6 (wants 1), 2^8, 3^8-6^8, 7^4 (4 canc.), 8^8, 9^8 (+4 after 5), 10^8 (wants 8), 11^8, 12^4, 13^8-20^8, 21^4.

CONTENTS

Kalendar in French in red and black.	1
Hours of the Cross.	14
Hours of the Holy Ghost.	20*b*
Sequences of the Gospels.	26
Hours of the Virgin (Roman Use).	30
Memoriae.	86
Seven Psalms and Litany.	88
Memoria of the Virgin and Holy Ghost.	108
Les viii vers saint bernard.	109*b*
Prayers to the Sacrament of the Altar.	110*b*
Office of the Dead.	112
Psalmus fidei catholice (the Quicunque vult).	152

In the Kalendar:

Feb. 3. S. Wauldrud in red. Also on *Ap.* 9 and *Nov.* 2.
July 14. S. Vinchent Confez. in red.
Oct. 9. S. Denis, S. Guillain (Ghislenus) in red.
Dec. 14. S. Nichaise in red.
And many other Flemish saints in black.

Litany:

Martyrs: Quintin.
Confessors: Servatius.
Monks: Willelmus, Fursee.
Virgins: Ursula.

The decorative work is excellent. Every leaf (not every page) has a border on one side of line and leaf work, with gold ivy leaves, interspersed with coloured conventional foliage. The borders of the pictured pages are more elaborate, and usually have in the midst of the line and leaf work bands of gold and birds. The figure drawing, on the other hand, is very poor.

1. *Matins of the Cross.* The Crucifixion, with the Virgin and S. John. Title on the Cross; sun and moon in sky; walled city behind; peacock and owl in border.

2. *Matins of the Holy Ghost.* Pentecost. The Virgin in *c*., the Dove over her head; the Apostles in more or less of a circle on *r*. and *l*.; room with vaulted roof and two pillars; stork in border.

3. *Matins of the Virgin.* Annunciation. The Virgin (the Dove at her ear) on *l*.; lily-pot in *c*.; Gabriel, with sceptre and scroll (*Ave ... tecum*), on *r*.; a somewhat elaborate domed building behind.

4. *Lauds.* Visitation. Trees, and wall with door in it behind; parrot in border.

5. *Prime.* The Virgin adores the Child. Joseph holds lantern; the midwife and a child (Anastasia?) on *r*.

6. *Tierce.* Shepherd and seated woman with spoon and bowl; angel in sky with scroll, *Gloria in excelsis deo*.

7. *Sext.* Adoration of the kings. Joseph, hat in hand, by the Virgin on *r*.

8. *None.* Circumcision (like the Presentation in composition). The Virgin is attended by two women,

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the priest by one man with covered cup; stork eating snake in border.

Vespers. Picture gone.

9. *Compline.* In a paved inclosure with wall on *l.*, over which a landscape is seen, Herod, with scimitar, seated; a courtier behind him; in front, a soldier treads on a child and pierces it.

10. *Seven Psalms.* David, in crown and mantle, kneeling; harp by him; the head of God seen above; water and castle on *l.*; peacock in border.

11. *Office of the Dead.* Funeral in choir; coffin with blue pall and four candles; altar on *l.*, two clerks on *r.*; three mourners in background; cock in border.

83. HORAE. Vellum, $8\frac{3}{8} \times 5\frac{1}{2}$, ff. 105 + 1; 20 lines to a page; cent. xv; written in Flanders. Old red morocco binding of cent. xviii. Bookplate of Mr. Bennett, and also one of cent. xviii, bearing a shield *az.* a fox running; in chief a crescent moon and a star of six points. Crest, a demi Tartar holding the head of another transfixed on a sword.

On f. 1:

Dono accepi a domino Carolo Augusto de Madai, Medic. Doct., consiliario aulic. Princ. Anhaltino Cotheniens. Glauchae d. III. August. M.D.CCC.XIII.

D^r^ . . . Düffer M.D.

Collation: 1^6, 2^8-6^8 (+ 1), 7^8, 8^8, 9^4, 10^8-13^8, 14^6, 1 flyleaf.

CONTENTS

Kalendar in red and black.	1*b*
Hours of the Holy Ghost.	7
Hours of the Cross.	11
Confessio ante missam B. V. Mariae	17
Missa B.V.M.	17*b*
Sequences of the Gospels.	21
Obsecro te.	24
O intemerata.	27
Hours of the Virgin (Use of Rome).	29
Seven Psalms and Litany.	88
Office of the Dead.	79
Memoriae of SS. Michael and Mary Magdalene in an Italian hand.	105

The Kalendar includes Servasius and Elizabeth in black, and Nicasius in red.

In the Litany: Adrian, Quintin, Louis, Elizabeth, Gertrudis.

The decoration is almost confined to borders and initials. The borders are on plain grounds and contain good pictures of birds, besides conventional and natural foliage. The initials sometimes contain drawings in fluid gold on red ground.

Matins of the Holy Ghost. Dove in initial.

Matins of the Cross. The tomb and instruments of the Passion in initial.

The Sequences of the Gospels have each a medallion in the lower margin.

John writing on *r.* hand; eagle with ink-bottle on *l.*

Luke, under red canopy, writing at desk; winged ox couching.

Matthew at desk; angel holds a book (?) for him.

Mark writing at table; lion couching.

84. HORAE. Vellum, $5\frac{5}{8} \times 3\frac{3}{4}$, ff. 202; 14 lines to a page; cent. xvi (early); in a rather bad Gothic hand; written in Flanders. Binding: modern morocco with imitations of fifteenth-century patterns and stamp representing the Trinity (Italian) and two gryphons below, supporting a blank shield. Bookplate of Mr. Bennett. Apparently purchased by him from Rosenthal of Munich.

Collation: 1^2, 2^6, 3^6 (+ 1), 4^8-15^8, 16^6, 17^8-23^8, 24^6, 25^8, 26^8, 27^6, 28^8, 29^6 (wrongly foliated).

CONTENTS

Miniature and Prayer, Libera me domine de morte eterna.	1
Kalendar in red and black.	1(3)
Hours of the Virgin (miniature, 15*b*).	16 (1)
Gratiarum actio per ebdomadam. Gratias tibi agimus omnipotens deus.	70
Seven Psalms and Litany.	72
Hours of the Cross.	94
Hours of the Holy Ghost.	105
Office of the Dead.	113
Orationes ad singula membra saluatoris nostri J. C. deuota. Salue tremendum.	144
Followed by Prayers at Mass.	
Obsecro te.	151
De sancta et venerabili Anna oratio. Anna pia mater aue.	156
Confessio S. Augustini Ep. Miserator et misericors.	158
Followed by other prayers. Deus inestimabilis, etc.	

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Summa indulgenciarum orationum xlvi. 164
O D.I.C. adoro te.
Salue sancta facies. 166
Memoriae. 168
Ante percepcionem sacre communionis. 205
Omnipotens et misericors deus.
Post percepcionem: Gracias ago tibi. 206*b*
A list of the subjects of the pictures in Latin (cent. xvii, xviii).

In the Kalendar:
Jan. 14. Pontianus M. in red.
May 12. Pancracii et aliorum in red.
13. Seruacii Ep. in red.
June 5. Bonifacii M. in red.
12. Odulphi C. in red.
25. Lebuini C. in red.
Sept 17. Lambert in red.
22. Maurice in red.
Oct 1. Remigius and Bavo in red.
8. Ontcommere alias cune(ra).
10. Victoris et aliorum in red.
Nov 7. Willibrordi Ep. in red.
13. Lebuini C. in red.
Dec. 30. David regis.

In the Litany:
Martyrs: Adrian, Herasmus, Lambert, Pancras, Crispin Crispinian.
Confessors: Willibrord, Nichasius, Servatius, Clement, Cornelius, Lebuin, Severinus, Bernardinus, Rochus, Guillelmus, Galienus, Hubert.
Virgins: Walburgis, Wilgefortis, Juliana, Elizabeth, Ursula.

Memoriae: A prayer naming George, Blasius, Herasmus, Pantaleon, Vitus, Christopher, Denis, Cyriacus, Eustace, Giles, Katherine, Margaret, Barbara, Wilgefortis, Rochus.

Memoria of Erasmus.

As appears from the first picture, the names of the couple who owned the book were John and Ursula.

The borders are solid, and have grounds of pink, blue, and other colours, specially yellow, or of fluid gold. They usually contain realistic flowers, very carefully done, with an admixture of birds, beasts, and grotesques. A few are divided into geometrical fields.

The pictures are:

1. *Frontispiece to Libera me.* The Last Judgement. Christ on the rainbow, against a yellow ground; lily and sword by His head, crystal globe beneath His feet; the Virgin kneels on *l.*; John Baptist on *r.*; below, in *c.* landscape, dead rising from graves; on *l.* Heaven, a gold palace with angel and Peter at the door; on *r.* Hell in a mountain, with devils and souls; at the upper corners red angels blow trumpets.

In front kneels an elderly man in black furred gown at a prayer-desk, facing his wife in black over purplish gray. Behind him is John Evangelist with cup; behind the wife is Ursula crowned, with three arrows. In the border opposite is an owl mobbed by crows; other birds and a lizard; pink ground.

2. *Matins of the Virgin.* She kneels under a rich gold tabernacle or baldacchino on *r.*. the Dove above her head; the angel on *l.* with sceptre and peacock wings; three small angels in air above.

3. Initial. *Lauds.* The Visitation in landscape, Elizabeth on *r.*

Monkey, in red and blue hood, telling beads in border.

4. *Prime.* Full page. The Virgin and four small angels adore the Child; Joseph enters at back with lantern; ox and ass on *l.*; behind, on *l.*, two shepherds on a snowy hill, and angel in air.

Samson astride of the lion in the border.

In border opposite, monkey with begging-bowl, and lame monkey leading loaded ass.

5. *Tierce.* Three shepherds in fine landscape; angel in air.

Fine border with peacocks, etc.

6. *Sext.* Circumcision. The Virgin, Joseph, and maid on *l.* of table in *c.*; two priests on *r.*

7. *None.* The Magi on *r.*, one is black; the ox and ass behind the Virgin in stable on *l.*; bird on snail-shell in initial.

8. *Vespers.* Soldiers in *c.* killing child, dead child on *l.*, and mother (young) lamenting; another mother on *r.*; in the distance, on *l.*, a soldier pursues a woman, and soldiers speak to a husbandman.

Locket with pearls and cross in initial.

9. *Compline.* Flight. Joseph advances leading the ass to *l.*; on *l.* an idol falling.

10. *Gratiarum actio.* The Child Christ, nude, stands full face on gold pedestal, holding orb, under green baldacchino, curtains held back by angels. It is inscribed: IHESVS NASARENVS REX.

11. *Seven Psalms.* David kneels, facing *r.*, in courtyard; harp in case on *r.*; rays above.

12. *Hours of the Cross.* A dark scene with full moon on the horizon. The Agony. Apostles sleep in front; Christ kneels, facing *r.*, towards a chalice on a rock; soldiers approach on *l.*

In text. 13. *Prime.* The Scourging. Pilate in door on *l.*

14. *Tierce.* Christ crowned with thorns by two men with stakes; spectator on *l.*

15. *Sext.* He bears the Cross to *r.*; three soldiers.

16. *None.* Crucified with the thieves, and the Virgin and John.

17. *Vespers.* The Deposition. Virgin and John on *l.*; two men with the body; Magdalene on *r.*

18. *Compline.* The Entombment, with the same personages.

19. *Hours of the Holy Ghost.* The Virgin and Apostles kneel round a table in a hall in front on *l.*; the Dove above in an orange glory; two figures seen through an arch behind.

Initial. Dove over altar.

In text. 20. *Prime.* Christ baptized by John on *r.*; Dove above.

21. *Tierce.* Transfiguration. Moses and Elias half length; the three Apostles round the mount.

22. *Sext.* An Apostle in pulpit on *r.*; Dove near his head; seated people on *l.*

23. *None.* An armed man pierces one in gold robe and peaked headdress (a prophet?); the divine hand above; ruler on *l.*

24. *Vespers.* Noah and another at the prow of the Ark; dove with branch on *l.*

25. *Compline.* Moses kneels to Christ in burning bush on *r.*; his boots lie in front.

26. *Office of the Dead.* Lazarus stands in grave on *l.*; Peter, kneeling, assists him; Christ stands between John and James; Mary kneels at the foot on *r.*; on *l.* two Jews, one holding his nose; buildings behind.

Dark ground to the border, which contains skulls, bones, and flowers.

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27. *Obsecro.* Orange border. The Virgin, three-quarter length, with the Child, full face, surrounded by clouds, crescent below, Dove above.

28. *Memoria of S. Anne.* She sits full face, a book on her knee, and also the Virgin, young, crowned, holding the Child; a pink curtained canopy inscribed IHS. MARIA. SCA ANNA.

29. *Confessio S. Augustini.* He stands vested as bishop, holding heart and rich crosier in a stone hall; blue arras behind.

30. *Prayers*, f. 164. Gregory, in gold chasuble, with two servers similarly vested, kneels, facing *l.*, at altar, holding the Host; above, in yellow glory, surrounded by clouds, is Christ standing in the tomb, the cross, reed and lance, and ladder behind; on *r.* two cardinals, behind whom is a screen.

31. *Salve sancta facies.* Christ, half length, blessing, holding crystal orb with gold cross. He is in red mantle with jewelled morse, over purple robe; background, blue edged with green, inscribed: SANCTVS DEVS. SANCTVS (Fortis) SANCTVS ET INMOR (talis).

Memoriae. 32. Initial. The Father, in tiara, supporting the body of the Son; the Dove on *l.*; blue starry ground.

33. Full page. Michael, in white, with crown and stole, in air, with raised sword, and shield; two devils below, one seeking to get into a hole in the ground; yellow ground.

34. John Baptist, in landscape, holding book, on which is the lamb with gold cross.

35. Peter, with key and book; moated house on *r.*

36. Paul, with sword and book; landscape, with grove of trees.

37. Andrew, with large saltire cross, and book, in landscape.

38. Initial. James, with hat on back, and long staff.

39. Initial. Philip and James, half length, with long processional cross, and club.

40. Full page. John, with cup, in landscape.

41. Initial. Simon, with saw, and Jude, with carpenter's square, half length.

42. Full page. Bartholomew, with knife and open book, in landscape.

43. Initial. Group of Apostles. Peter with key, Thomas with lance, Matthew with halbert, are visible.

44. In text. Stephen stoned by two men. Baskets of stones, *r.* and *l.*; bust of Christ in the sky.

45. Initial. Sebastian, in cap, green and red mantle, and plate armour, holds three arrows and a bow; in a hall.

46. Initial. George, in plate armour, with red cross shield, rides to *r.* and pierces dragon; princess kneels in the background.

47. Initial. Christopher wading to *l.* carries the Child; hermit with lantern on cliff on *l.*

48. In text. Erasmus, nude, lies on a board; two men wind out his entrails on a windlass; ruler with sceptre behind; mitre lies in front; in the sky, the Father, half length, in tiara.

49. Full page. Anthony, in dark habit, with staff, book, and pig in front of him, a brick and stone chapel behind.

50. Initial. Katherine, crowned, with sword and book; wheel on *l.*, unbroken.

51. Full page. Barbara, in pink and ermine dress, with palm and book; tower on *r.*, behind a low wall.

52. Full page. Agnes, with palm, in red dress over white; lamb on *l.*; behind, on *r.*, a house, on *l.* a windmill.

53. Initial. Apollonia, turbaned, with pincers and tooth.

54. Initial. Margaret, with small gold cross, emerges from the back of a dragon, green and gold, in a building.

55. Initial. Magdalene, with long hair and open book; casket on the ground by her on *r.*

56. *Prayers at Mass.* Full page. A priest in gold chasuble, facing *l.*, administers the Host to a kneeling man, beardless, in dark furred gown; two surpliced clerks (one only is seen, on *r.*), hold a houselling cloth over his hands. Three more communicants kneel on *l.*; on *r.*, behind the priest, is an altar, on which are book, chalice, and cruets, and an arched gold retable with an image of the Virgin and Child; the altar has green riddles, one on the north side is drawn back by a boy.

These miniatures are of most admirable execution and finish. Under two of them (Nos. 2, 31) is pencilled in a modern hand the word Dièses.

The portraits in No. 1 are excellent.

The borders, though not in my opinion of the most decorative kind, are admirably carried out; the least pleasing feature being the colour of some of the grounds.

85. HORAE. Vellum, $4\frac{1}{2} \times 3\frac{1}{2}$, ff. 318; 13 lines to a page; cent. xv (*circa* 1450). Green velvet binding with silver plaque corners and clasps. Bookplates of Mr. William Morris and Mr. Bennett.

Collation: 1^6, 2^6, 3^8-7^8 (+ 1), 8^8-10^8 (+ 1), 11^8 (+ 1), 12^8-15^8, 16^4, 17^8, 18^8, $19?^8$, $?20^8$, etc.; miniatures mostly on inset leaves.

CONTENTS

Kalendar in black and red.	1
Unser vrouwen bliiscepe vii (Seven Joys of the Virgin) in Flemish.	13
Prayers on the Passion, in another hand.	50
Psalter of Augustine. Rubric of Indulgence referring to Bishops Gerde and Hilmer van Hildesein (Hildesheim).	52
Prayers to Christ in the Passion.	70
Prayers to the Virgin. Latin and Flemish.	73
Seven Psalms in Flemish. Litany in Latin.	83
Paraphrase on Miserere mei deus in Flemish (misbound). ff. 111 to 122 should follow f. 131.	111
Memoriae.	133
Missa B. V. Mariae in Latin.	217
Memoria of S. Ewald.	227
Prayers on rising and at Mass.	229

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Memoria of S. John Evangelist followed by others. 253*b*
Prayers to the Virgin. 284
Mass of the Cross in Latin. 293
Dit sint seuen stucke vander misse (in verse) 297
Men spaeket dat de sunne
Is der werlde wunne.
Oratio de domina nostra. 304
O virgo maria per patrem.
Paraphrase on Ave Maria in Flemish. 309*b*
Verses to the Virgin, etc. 313*b*
Maria moder ouer sote.
Late Table of Contents by a German. 318*b*

The Kalendar has Bavo, Eligius, Nicasius in red.

In the Litany:
Martyrs: Victor.
Confessors: Severin, Willibrord (Cyriacus added).
Virgins: Added—Birgitta, Gertrudis, Dorothea, Algundis, Sinniva.

The Memoriae include Martin, Elizabeth (in a prayer on f. 144, Ciriacus, Erasmus, Ewald, Canute, Jost, Magnus, Joachim, Job), Gertrude, the fifteen Needhelpers (f. 180), Salue Regina, farced (f. 191), Erasmus (twice), Giles, Barbara, Magnus, Birgitta, Olaf, Veronica, Silvester, Dorothea.

There is a very fine full border on f. 13 (Hours of the Virgin), solid round three sides of the text (the upper being omitted), and, outside that, of line and leaf work with insertions of peacock, grotesque, and dragons. The solid portion is mainly of red and blue conventional foliage on burnished gold. Similar borders as a rule face the pictured pages. Intermediate pages have partial borders of line and leaf work. The pictured pages have full borders of the same work with insertions of grotesques, etc.

The pictures are:

1. *Psalter of S. Augustine.* f. 53. Augustine in blue cope and pink mitre, with crosses, holding a heart; low blue wall behind, and red and gold ground in patterned squares above.

2. f. 70. *Prayers on the Passion.* Red ground, with delicate gold flourishes; in *c.* Christ as the Man of Sorrows standing in the tomb, wounded, with crown of thorns and crossed hands; in front lie the lantern, caskets of ointment, dice, gold pieces, nails, and pincers; behind, the Cross, with title; the seamless robe over one arm, the cock on the other, (*r.*); on *l.*, the ladder, column, cords, and hammer; on *r.*, lance, torch, and reed; above the arms, the head of a man in red cap, and Peter (near the cock); below them, on *l.*, a head of a tormentor (?); on *r.*, those of Christ, the Virgin, Caiaphas in mitre, and Pilate or Herod crowned.

3. f. 83. *Seven Psalms.* On *r.* David robed and crowned, with harp, kneels before an altar with gold retable; above, God, half length, in cloud with orb; ground as in No. 1.

4. f. 123. *Miserere.* Red ground with gold pattern; the Father, in tiara and blue mantle, seated, blessing, on a pink throne, orb in His *l.* hand.

5. *Memoriae.* f. 133. Ground as in No. 2; Christ in blue-gray robe stands full face, blessing with open book; rocks on *r.* and *l.*

6. f. 137. Ground as in No. 2. The Visitation. The Virgin on *l.*; tree in *c.*; rocks on *r.* and *l.*

7. f. 141. Ground as in No. 2. Michael, in blue robe lined with scarlet over white, in air, pierces with a spear a brown devil prostrate on *r.*

8. f. 145. Ground as in No. 2. John Evangelist, in pink over blue, holds cup and serpent; yellow and black pavement; low blue-gray wall behind.

9. f. 157. Ground as in No. 2. Moses, horned, in pink over blue, holds the tables; on *r.* four Jews in astonishment; above, behind Moses on *l.*, God the Father, half length in cloud, holding the tables.

10. f. 161. Red and gold ground; two angels, in red and blue mantles, on a pavement, hold between them a gold monstrance containing the Host.

11. f. 169. Red and gold ground. Thomas, old, in pink mantle, with book, kneels on *l.* and touches the side of Christ, in blue, with Resurrection banner; rock on *l.*

12. f. 176. Ground as in No. 2. The Last Supper. The Apostles seated round the table; Judas kneeling in front, without nimbus; John in Christ's lap.

13. f. 185. Ground as in No. 2. the Virgin *l.* of *c.*; John *r.* of *c.*; Peter with key on *l.*; Paul (?) on *r.*; other Apostles behind, all seated; the Dove, rayed, descends out of blue cloud at top.

14. f. 191. Ground as in No. 10. Pietà. The Virgin with the body of Christ on her knees; John on *r.* supports the hand; Cross with title behind.

15. f. 195. Perhaps by another artist, or more careful work of the same artist. The picture is rather larger than the rest. The Virgin and Child (nude), rayed, on a cushion of pink and silver; on *l.* outside the picture the owner of the book, a young man in blue-gray furred gown, with black hood thrown back, and dagger hanging at his girdle, kneels at a prie-dieu. The ground of the picture is pinkish in *c.*, then yellow, with an arch of blue at top.

16. f. 212. Ground as in No. 2. Heads of three angels above; John Baptist, in blue mantle over pink, with sceptre, and lamb on his lap, sits, full face, on a stone throne.

17. f. 217. *Missa B. V. M.* Paul, in blue chasuble, with joined hands faces an altar on *l.*, on which are chalice candles and open book and gold retable; a server in pink civilian dress kneels in front on *l.*

18. f. 228. *Morning Prayers.* Ground as in No. 16. The Trinity on *l.*, a single figure in blue mantle over pink, with three bearded heads, takes the hand of Adam, seated nude and inanimate on the ground on *r.*

19. f. 255. *Memoriae.* Ground as in No. 16. S. Anthony, in black habit over brown, with bell and book and crosier; pigs on *r.* and *l.*, with bells at their necks; rocks on *r.* and *l.*

20. f. 259. Ground as in No. 10. Heads of blue angels above; S. Birgitta, in black nun's habit, with crosier and book leads a cow by a rope round its neck; rocks behind.

21. f. 265. Ground as in No. 16. S. Veronica stands full face holding the sudarium with the Holy Face; low bluish wall behind.

22. f. 270. Ground as in No. 10. S. Erasmus, in mitre and loin cloth, lies on a table, bound down by four ropes across him; two executioners, one in front (*r.*), one behind him; a tall windlass by which the saint is being disembowelled; a king stands behind.

23. f. 274. Ground as in No. 16. Christopher, in blue over scarlet, wades through water to *l.*, with the Child, in pink, on his shoulders; rocks all round.

24. f. 278. Ground as in No. 10. Dorothea, in blue over scarlet, stands holding a basket of flowers and

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a flowering spray; behind is a low brick seat, topped with turf, forming three sides of a square; two trees behind.

25. f. 283. Ground as the last. The Virgin, crowned, in blue over pink, and the Son, crowned, in scarlet over brownish yellow, sit on a pink stone seat; He blesses her.

26. f. 292. *Mass of the Cross.* Ground as in No. 1. Heads of blue angels above; Helena, crowned, in blue over pink, stands on *l.*, holding the Cross; in *c.* a hole in the ground; on *r.* a man in tall hat, pink tunic, light red hose, with a spade points to the hole.

It is quite possible that other miniatures have disappeared, but it is impossible to be sure, since they are mostly on single inset leaves. All the work is interesting and beautiful, but special pains have been lavished on No. 15.

86. HORAE (Utrecht). Vellum, $5\frac{1}{2} \times 3\frac{3}{4}$, ff. 153+3; 18 lines to a page; cent. xv (late); well written. Brown leather binding of cent. xvii? In a plain old black case. Bookplate of Mr. Bennett. On the flyleaf a pencil note in French headed "355 du Catalogue." On another flyleaf is pasted a woodcut of the Nativity, cut seemingly from the Nuremberg Chronicle.

Collation: 1 old flyleaf, 1^8, 2^8 (+3*), 3^8 (+a slip), 4^8-6^8 (+2*), 7^8 (+7*), 8^8, 9^8, 10^6, 11^8, 12^8, 13^{10}, 14^8-18^8, 19^6, 2 old flyleaves.

CONTENTS

Kalendar in Flemish in red and black.	1
Hours of the Passion, and the Seven Sorrows.	12
The Seven Psalms and Litany "in Duytsche."	58
Hours of the Eternal Wisdom.	82
Hours of the Holy Ghost.	108
Hours of the Cross.	140
Prayer before the Crucifix.	152*b*
Here I. C. om die bitterheit der passien.	
Commendation.	153
Ic beueel mi in die onsculdichheit.	

In red in the Kalendar:

Jan. 14. Ponciaen M.
May 12. Pancraes M.
13. Seruaes biscop.
June 5. Bonifacius b.
12. Odulphus C.
25. Lebuiin C.
Aug. 13. Ypolitus M.
17. Jeroen priest.
Sept. 17. Lambrecht b.
22. Mauricius M.
Oct. 1. Remigius b.
10. Gereon ende Victor.
21. Elf dusent maechden.
Nov. 7. Willebrort b.
12. Lebuiin C.

In the Litany:

Apostles: Thimotheus.

Martyrs: Maurice, Victor, Gereon, Patroclus, Adrian, Pancracius, Thimotheus, Boniface, Lambert, Briccius (!), Theodore, Yvo (!), Ponciaen, ten thousand martyrs.

Confessors: Francis Bernardinus (1st and 2nd), Vedast, Bavo, Willebrord, Severin, Gall, Maternus, Hubert, Cunibert, Servaes, Lebuin, Ludger, Odulph, Damaes (Damasus), Robrecht, Adelbaert, Radboet, Severus, Arnulph, Symeon (of Trèves?), Felix, Ausbaert, Lodewiick.

Virgins: Columba, Benedicta, Amelberga, Walburg, Gertrude, Affra, Digna, Clara.

These entries point to Utrecht.

The following pictures occur:

1. *Hours of the Passion.* Full page, with fluid gold frame and yellow border, with natural flowers and insects. An arched picture in eight compartments: 3 in *l.* row (vertical), 2 in the central (the lower one occupying the space of two), and 3 in the *r.* row.

Lower central compartment. The Virgin seated under a red canopy (two angels at the upper corners) with a sword in her bosom, as the *Mater Dolorosa.*

On *r.* and *l.* and above are pictures of the Seven Sorrows, viz., on *l.* from bottom:

1. The Presentation. Symeon on *r.*; Doves on the altar.
2. The Flight into Egypt. Joseph follows the ass to *l.*
3. Jesus in the Temple. The Virgin on *l.*, and another; two doctors on *r.*

Above the *c.*:

4. Christ bears the Cross to *r.*; the Virgin and another woman follow; a man leads.

On *r.* from top:

5. Christ on the Cross; the Virgin on *l.*; John on *r.*
6. Pietà. Christ's body on the Virgin's lap; John on *l.*; two women on *r.*; the stem of the Cross behind.
7. The Entombment. The body is surrounded by the Virgin and four others.

The opposite page is bordered like the first, and has a decorative initial, fluid gold on red ground.

2. *Vespers.* f. 44*b*. Full page, bordered as No. 1. The Deposition. A man on a ladder supports the body, which falls forward; John on *r.* holds a linen cloth which is passed round the body and over the Cross; the Virgin on *l.*

f. 45*a* is bordered as No. 1.

3. *Seven Psalms.* f. 58*b*. Full page, bordered as before. On *l.* David stands speaking to Uriah on *r.*; the latter is a young, simple-looking man in gold cuirass with mail shirt showing below, red hose, long-sleeved outer garment, and cap; behind, on *r.*, Bathsheba is seen with her feet in water, attended by a maid, and David at a window immediately above.

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f. 59*a* is bordered.

A good many other pages have partial or full borders of pen work and decorative initials. The last of these bordered pages has in the border a gold heart pierced with a dart.

The pictures are skilfully done, but are not really beautiful.

The volume is not more than a good typical specimen of Netherlandish work of a rather late time.

87. HORAE, etc. (Le Vasseur). Vellum, $7\frac{1}{4} \times 5\frac{5}{8}$, ff. 176; 18, 23, 15 lines to a page; cent. xv and xvi; in at least three hands. An old nucleus, with additions. Brown leather binding of cent. xvi, with gold oval in centre. On the front cover in gold:

DAME · MARIE · LE · VASSEVR · RELIGIEVSE · A · GOSNAY · 1570.

Bookplate of Mr. Bennett. On f. 14*b* a note in German, ending: "Erlang den 13 Oct. 1803. Johann Heinrich Cröniger." In the margin is the date 1819. The note says that the book was found in a monastery at Lancy near Lille in 1793 by one of the German troops.

Collation: a^2, b^8 (8 canc.), c^6 (6 canc.), 1^8 (8 canc.), 2^6, 3^{10}, 4^{10}, 5^8 (+1), 6^8, 7^8 (+1*, 4*), 8^8 (+1*, 5*), 9^{12}, 10^8, 11^8 (+1*), 12^8, 13^8 (+1*), 14^8, 15^8, 16^8 (7, 8 canc.), 17^{10} (+1), 18^8 (+1*), d^4.

CONTENTS

In an ugly but clear hand of cent. xvi early:
Sensieut ladoration en quoy est enclos ce que on (doibt) faire le jo[r] du s[t] dimenche. 1
Mon dieu mon createur.
Continued (after f. 2*b*) on f. 173*b*.
In a very clear hand of cent. xvi early:
Le xv effusions de sang de iesu christ. 4
(f. 3*b* is a frontispiece).
Je vous loue et remercie.
Oraison du sainct sacrement. 11
O doulce manne du ciel.
Pour le sacrement. 11*b*
Seigneur dieu ie ne mis pas digne.
Salutation a la V. Marie (in verse, on the Salve Regina). 11*b*
Je te salue estoille matutine *Salve.*
Ending f. 14*b*.
Et me conduit au vray port de salut. Amen.
f. 15 blank.

Here begins the original fifteenth-century book.

Kalendar in French in red and black. 16
[Added by the *second* hand:
Collects in French for Trinity Sunday, the next Sunday and Corpus Christi. 28
The series of collects is continued by the same hand on the blank pages (usually the backs of the pictured pages, throughout the book).]
Hours of the Cross. 29
Hours of the Holy Ghost. 36
Sequences of the Gospels (John and Luke only). 40*b*
Hours of the Virgin (Roman Use). 44
Salve regina, Veni Creator, D. I. C. qui hanc sacratissimam, and other prayers. 98
Obsecro te. 102
Seven Psalms and Litany. 106
Office of the Dead. 123
Memoriae. 148
Les xv goies nostre dame. 165
Les vii requestes. 170
In a late hand:
Memoria of S[t] Anne. 173
End of the prayer at the sacrament (continued from f. 2*b*). 173*b*
Sensuit pour demander a dieu les sept petition de la paternostre. 175

In red in the Kalendar:
June 25. Eloy.
Sept. 1. Gile.
14. Ste croix S. Cornille.
Oct. 1. S. Piat, S. Remi.
9. S. Denis, S. Guillain.
Dec. 1. Eloy.
14. Nicaise.

In the Litany:
Martyrs: Adrian, Medard (!), Gildard (!).
Confessors: Amandus, Amatus, Bertin, Eligius, Bernardinus, Louis.
Virgins: Genovefa, Elizabeth.
Memoriae: Nicasius, Drogo, Adrian, Rotrudis, Elizabeth. These are characteristic of Flanders, specially perhaps of Tournai and its neighbourhood.

1. Of cent. xvi. f. 3*b*. Full page. Dead gold frame inscribed in capitals: *Torcular calcavi solus et de gentibus non est vir mecum. O vos omnes videte si est dolor sicut dolor meus.* Christ crowned with thorns, with pierced side, and with a lamb on His shoulder, kneels in a winepress composed of a cross on a screw. On *r.* kneels the Virgin. Above is a scroll: *Ego sum pastor bonus. bonus pastor animam suam.* Two small angels hold up an arras behind.

The opposite page has inscribed border: *O passio magna. O prodiga vulnera. O effusio sanguine. O morte a(mara?).*

2. Of cent. xv (and so for the rest of the book). *Hours of the Cross.* Christ on the Cross; the Virgin

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swooning, John and Magdalene on *l.*; the centurion and two others on *r.*

3. *Hours of the Holy Ghost.* The Virgin in *c.* seated; Apostles kneeling; the Dove above; chequered ground and elaborate pavement.

4. *Matins of the Virgin.* The Annunciation; angel in cope enters on *l.*; scroll: *Aue ... tecum.* Lily-pot; Dove in air; the Virgin seated; gold arras behind her.

5. *Lauds.* The Visitation. Two figures; absurd towered city in the background.

6. *Prime.* In stable. The Virgin, Joseph with candle, ox and ass, adore the Child, above whom is the Dove.

7. *Tierce.* Three shepherds; demi-angel in the sky with scroll; *Gloria ... deo.*

8. *Sext.* Adoration of the Magi; Virgin and Child on *l.*

9. *None.* Presentation; altar in *c.*; Symeon mitred, with four attendants; a maid with the Virgin; ground and pavement as in No. 3.

10. *Vespers.* Flight. Joseph leads the ass to *r.*; towered city as in No. 5 and others.

11. *Compline.* Red ground with gold flourishes; the Virgin kneels to Christ, behind whom is a small angel; four small angels attend her, two playing lute and harp; two more blow trumpets; another in air with the crown.

12. *Seven Psalms.* Pink ground with gold flourishes; Christ as judge, on the rainbow; two angels with trumpets. From graves below emerge eight figures, including a pope, king, cardinal and bishop.

13. *Office of the Dead.* Priest at altar on *l.*; coffin with blue pall; behind it, three coped clerks sing from book on desk; acolyte with candle; three mourners on a bench on *r.*

Memoriae. Two saints represented in each; the grounds are usually in patterns; the figures stand on a tiled pavement, with low wall behind.

14. Michael in armour, standing on a brown devil; John Baptist pointing to a lamb on a book.

15. (In landscape.) Christopher in river, with the Child Christ on his shoulder; Nicasius, as bishop, holding his head.

16. (In landscape). Anthony, in pink cap, gray mantle with Tau on the shoulder, and black robe, standing in fire; he holds stick and book; Drogo, in furred cap, blue mantle and pink robe, kneeling.

17. James the Great, in scalloped hat, with book and staff; Nicholas as bishop; children in tub in *c.*

18. Sebastian in armour and mantle, holds bow and two arrows; Adrian in armour and blue tunic, with sword and anvil and hammer, stands on lion.

19. Mary Magdalene with long hair and casket; Katherine crowned, with sword and wheel, stands on Maxentius.

20. Barbara, with book, by a tower about her own height; Margaret, with small cross, emerges from the back of a green dragon.

21. Rotrudis as abbess, in black and white, with book and palm; Elizabeth in blue mantle and Franciscan habit, crowned, holds two crowns.

22. *Fifteen Joys.* The Virgin, crowned, and Child, seated; four angels surround her with lute, harp and gold vessel.

These are interesting pictures but not of very skilful execution. The borders which are confined to the pictured pages and those facing them, are of good conventional foliage, with inner borders (where there is a written text), of solid gold and colour.

88. HORAE. Vellum, $4 \times 2\frac{3}{4}$, ff. 183; 16 lines to a page; cent. xv (second half). The hand is Italian, the ornament probably French-Flemish. Binding: black leather with metal studs; in case. Bookplate of Mr. Bennett.

Collation: 1^{12}; the rest is extremely difficult to collate; the large miniatures seem to be on thicker vellum than the text.

CONTENTS

Kalendar in red and black. 1
Hours of the Cross. 13
Hours of the Holy Ghost. 21
Missa B. Marie V. 27
Hours of the Virgin (Use of Rome). 34
Office of the Virgin in Advent. 97
Obsecro te. 106
Seven Psalms and Litany. 110
Office of the Dead. 130
Psalter of S. Jerome. 167
Memoria of S. Sebastian. 182

In the Kalendar:

Mar. 17. Gertrudis.
Ap. 18. Eleutherius C. (Tournai).
May 13. Servatius M.
June 3. Herasmus.
19. Servacius M.
Sept. 17. Lambert.
Oct. 1. Remigius in red.

In the Litany:

Ludovicus, Clara, Elizabeth, Ursula, Martha.

The indications point to Flanders.

There is a shield in the border of the first miniature party per pale *or* and *gules.*

The pictures are in grisaille so far as the draperies of the principal figures are concerned, but colour is used for the flesh, and also for skies and for objects represented. The borders are of line and leaf work, with insertions of colour, and have no backgrounds. The drawing is skilful enough, but the pictures are not very attractive. They are as follows:

1. *Hours of the Cross.* Christ crucified with the thieves; Magdalene embraces His cross; the Virgin stands by it; two other women on *l.*; two Jews on *r.* landscape.

2. *Hours of the Holy Ghost.* The Virgin, facing *r.*, kneels with the Apostles in a room; the Dove and rays seen in a window at the back.

3. *Mass of the Virgin.* The Virgin (crowned) and

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Child throned in a room; two angels, one gives Him a flower, one plays a lute.

4. *Matins of the Virgin.* The Annunciation. The angel kneels on *r.* with back almost turned to the spectator; an altar in *c.* with the tables of the law; above it, a gallery with organ, an angel playing, and two others with trumpets.

5. *Lauds.* The Visitation, in a good landscape; Elizabeth on *l.*

6. *Prime.* The Virgin and Joseph (with candle), adore the Child, under a roof; ox and ass seen in arched opening.

7. *Tierce.* Two shepherds in front, a third at a distance in landscape; small gold angel in air.

8. *Sext.* Adoration of the Magi. Virgin, Child and maid on *l.*; Joseph at a window; the kings kneel and stand on *r.*

9. *None.* Presentation. The Virgin, Joseph, maid and Child on *l.*; Symeon and two others on *r.* of altar; vaulted and columned church.

10. *Vespers.* Massacre of the Innocents. In a room; Herod throned on *r.*, with councillor; two soldiers and one mother.

11. *Compline.* Flight. Joseph leads the ass to *l.* in a pretty landscape.

12. *Office in Advent.* Within a mandorla, angels in the spandrels; Christ or the Father on a double gold throne, with orb and imperial crown; the Virgin, crowned, kneels to Him.

13. *Seven Psalms.* David kneels in a yard, surrounded by buildings, wall, and gate; his harp in a gold bag lies by him; he faces *r.*

14. *Office of the Dead.* In a church; a coffin with white pall worked with gold tears; on the near side, two mourners in black; beyond it, three clerks in white singing from a book.

15. *Psalter of S. Jerome.* Jerome in white robe and cardinal's hat, on a gold chair, takes the paw of a gold lion; desk and shelf on *r.*; bed on *l.*

16. *Memoria.* Sebastian bound to tree on *r.* in landscape; two archers and a ruler on *l.*

89. HORAE. Vellum, $4\frac{5}{8} \times 3\frac{1}{4}$, ff. 197; 14 lines to a page; cent. xv (middle?); in an Italian hand, with French ornamentation. Binding: modern red velvet. Bookplate of Mr. Bennett.

Collation: 1^{14}, 2^{8}, 3^{10}-8^{10}, 9^{8}, 10^{8}, 11^{10}-13^{10}, 14^{8}, 15^{10}-20^{8} (before the last, instead of a lost leaf, are inserted 2 leaves of another book; in all 11 leaves).

CONTENTS

Kalendar in red, black, blue, and gold. 2
The Seven Joys: Virgo templum trinitatis; and Collects. 15
Hours of the Virgin (Use of Rome). 23
Followed by psalms of the days of the week, and Office in Advent.
Office of the Dead. 99
Seven Psalms and Litany. 137
Hours of the Cross. 161
Hours of the Holy Ghost. 165*b*
Psalter of S. Jerome, preceded by long rubric. 170*b*
Beatus ieronimus in hoc mundo (modo) disposuit hoc psalterium.
Three prayers follow.
Sequences of the Gospels. 190

Instead of the end of Matthew and beginning of Mark, are inserted two leaves of another Italian *Horae*, from the Hours of the Cross and Office of the Dead.

Neither in Kalendar nor in Litany can I detect anything distinctive.

The miniatures are:

1. *Seven Joys.* The Virgin and Child on a canopied gold throne; she holds a flower; a ring of fourteen little angels sits and stands round; most of them playing musical instruments. Full border, line and leaf work, and coloured conventional foliage; no ground.

2. *Matins of the Virgin.* A domed apse behind; high on *l.* the Father; the Angel below, kneeling; the Dove on ray; a lily-pot in background; the Virgin kneeling on *r.* turns back.

3. *Lauds.* The Virgin, attended by four angels, on *l.*; Zacharias in porch of house on *r.*

4. *Prime.* The Virgin adores the Child lying on her robe; a maid on *l.*; four little angels kneel on *r.*; Joseph in *c.*, takes off his cap; men seen in gate on *r.*; ox and ass on *l.*; two views of buildings in *c.*

5. *Tierce.* Three shepherds. Landscape, full of sheep; angel in white, in air, with scroll.

6. *Sext.* The Magi. The Virgin and Child on *l.*; Joseph beyond them; the ox and ass behind him; three or four servants on *r.*

7. *None.* Presentation. Symeon with cloth, and four others stand in archway on *r.*; the Virgin approaches; Joseph, maid, and two others follow from *l.*

8. *Vespers.* The Flight. Joseph leads the ass to *l.*; behind, soldiers in gold armour speak to a man reaping.

9. *Compline.* The Virgin kneels in *c.*, full face; the Father and Son (showing His wounds), crown her; the Dove, in air, between them; above, two angels, in air, hold a red cloth.

10. *Office of the Dead.* Lazarus rises from a tomb on *l.*; Mary, kneeling, looks up at Christ on *r.*, with Apostles, one of whom holds his nose; Jews behind, also hold their noses; church-like building on *r.* and in the distance.

11. *Seven Psalms.* The Last Judgement. Christ, throned on rainbow, showing His wounds; two angels, with trumpets, by His head; on *l.* and *r.* the Virgin, John Baptist, and Apostles.

Below on *l.*, men rise from graves; on *r.*, devils carry them into flames.

12. *Hours of the Cross.* Christ crucified with the Thieves. Magdalene embraces the Cross on *l.*; the Virgin swoons, supported by John and the women; on *r.*, five Jews are offering the sponge.

13. *Hours of the Holy Ghost.* The Virgin kneels

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by a prayer bench in a red-vaulted building; Apostles (14) behind her; the Dove over her head.

14. *Psalter of S. Jerome.* Jerome in red robe and white tippet, seated in a building of classical style, stretches his hand towards a lion on *l.*; book on table on *r.*, and cardinal's hat on window-ledge. This picture is more Italian in style than the rest.

Initials. *Sequences of the Gospels.* 15. John, with scroll on knee; eagle on *l.*; gold ground. 16. Luke, looking at his pen; ox on *l.*; defaced. 17. Matthew writing; angel with book on *l.*

18. On the inserted leaves. Initial, with bust, of Italian work.

These pictures are of very good quality. They are rich in colour, unusual in composition, and full of life. Nos. 1, 4, 7, 10, are among the best of the series.

90. HORAE (Padua). Vellum, $3\frac{9}{16} \times 2\frac{9}{16}$, ff. 175+4; 12 lines to a page; cent xv; written in Italy, in a good hand (Gothic, not Roman). Binding: black morocco with gold tooling, by R. P. Chilliat. It has the bookplate of Mr. Bennett, and was sold in December, 1856, at Sotheby's, as Lot 593, to (?) Sir W. Tite, according to a note in the volume, which describes it as M. Pepys's book.

Collation: 2 flyleaves, 1^{12}, 2^{8}, 3^{10}, 4^{10} (wants 5), 5^{10}-7^{10} (wants 4), 8^{10} (wants 6), 9^{10}, 10^{10} (wants 3), 11^{10}-17^{10}, 18^{10} (wants 5), 2 flyleaves.

CONTENTS

Kalendar in red and black.	1
Hours of the Virgin (Use of Rome).	13
Seven Penitential Psalms and Litany.	100
Hours of the Cross (first leaf gone).	170*b*

In the Kalendar:

May 14. Theodora V. in red.
21. Bernardinus C. in red.
July 31. Fantinus C. (of Calabria).
Oct. 4. Francis in red.
6. Magnus Ep. C. in red (of Oderzo).
Nov. 7. Prodoximus Ep. (of Padua).
20. Helisabeth in red.
Dec. 8. Sanctificatio Marie (=the Conception) in red.

In the Litany:

Confessors: Zeno, *Sacerdotes et leuite*, Bernardinus, Joseph.
Virgins: Clara, Elisabet, Ursula.

In the border of f. 13 is a shield, party per bend dexter of *az.* and *arg.*, the azure field bearing a swan of the second.

The decorations are as follows:

1. *Matins of the Virgin.* Full border, on gold ground, of red and blue foliage; cropped by the binder. It contains genii, two of whom support the shield just described.

Initial. The Annunciation. The Virgin kneels on *r.* in a portico, the angel kneels outside; Cypresses behind.

2. *Lauds.* A full-page picture gone. Border on the next page partly on gold ground.

Initial. The Visitation. The Virgin, a maid following, in a lobby on *l.*, with a towel hanging on a bar; Elizabeth kneels to her; on *r.* Zacharias with attendant sits writing.

3. *Tailpiece to Lauds.* Two genii with torches seated on a bar supporting a flaming urn; the whole is on water and dolphins are beneath it.

4. *Prime.* Full border on gold ground.

Initial. The Nativity. The Child, ox, and ass, in a stable on *l.*; the Virgin kneels outside; on *r.* Joseph sits sleeping.

5. *Tailpiece to Prime.* Two genii with bunches of golden reeds leaning on a rich urn containing similar reeds.

6. *Tierce.* Border on plain ground.

Initial. The Flight. Joseph leads the ass to *r.*; trees and hills. Very minute and fine work.

A leaf gone at the end of Tierce.

7. *Sext.* Border as in No. 2.

Initial. Adoration of the Magi. The Virgin and Child, Joseph and attendant, are in the stable on *r.*; the kings and their train fill the rest of the picture; star above.

8. Full page. A bishop (S. Zeno?) in blue cope, white mitre, with crosier and book; low hills behind.

9. *None.* Border as No. 2.

Initial. The Presentation. The Virgin and Symeon kneel at corners of the altar in *c.*, on which is the Child; a pedimented retable behind; on *l.*, Joseph; on *r.*, Anna with raised arms.

A leaf gone at the end.

10. *Vespers.* Border as before.

Initial. S. Thomas kneeling by the marble tomb of the Virgin, which is open and full of roses; in the air, the Virgin in a mandorla gives him the Holy Girdle (now at Prato).

11. Full page. Beardless Apostle, with palm and book; low hills behind.

12. *Compline.* Border.

Initial. In *c.* the Father, throned; on the step of the throne the Son seated, crowned, and crowning the Virgin, who kneels on *l.*; landscape behind.

Leaf gone at the end.

13. *Seven Psalms.* Border.

Initial. David kneels, facing *l.*, near a stream among trees; his crown lies on the ground.

14. Full page. S. Roch, with hat on staff, points to the plague sore on his *r.* leg; a plain behind.

15. *Office of the Dead.* Border.

Initial. A view of the interior of a classical church with low dome; a coffin in *c.*; a row of figures on either side.

The frontispiece to Hours of the Cross is gone.

The work is all good, and some of the initials are really excellent specimens of minute painting.

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91. HORAE (Ferrara). Vellum, $5\frac{5}{8} \times 4$, ff. 148; 18 lines to a page; cent. xv (1470?); written in Italy. Binding: modern green morocco with "Grolier" tooling, and gauffred fore-edges. The arms and name of Henry Gee Barnard stamped outside, and inlaid inside. Has the bookplate of Mr. Richard Bennett.

Collation: Kal.^{12}, 1^{10}-5^{10}, 6^{12}, 7^{10}, 8^{10}, 9^{6}, 10^{10}-12^{10}, 13^{8}, 14^{10}.

CONTENTS

Kalendar in red and black. i
Officium B. Marie uirginis secundum consuetudinem Romane curie. 1
Seven Psalms and Litany. 63
Officium crucis d. n. Iesu Christi secundum Romanam curiam. 80
Officium pro defunctis secundum Romanam curiam. 89
Ending with f. 125; f. 126 blank.
Qui habitat (Ps. xci). 127
Quicunque vult. 128
Usque quo domine. 131
O intemerata. 131*b*
Obsecro te. 133
Ending f. 136*a*.

In the Kalendar we have:

Jan. 31. S. Geminiani Ep. in red.
Ap. 27. S. Liberalis C.
May 7. S. Maurelii.
Aug. 8. S. Dominici C.
Oct. 4. S. Francisci.

In the Litany:

Martyrs: Maurelius, Peter Martyr.
Monks: Dominic, Francis, Ludovicus (of Toulouse).
Virgins: Helisabeth, Ursola.

S. Maurelius is patron of Ferrara.

In the lower margin of the frontispiece to Matins is a shield: *or* three balls *gu.*, two and one, in chief *gu.* a leopard passant *or* within a bordure of the second.

The decorative work is in excellent style. There are the following pictures:

1. *Matins.* f. 13. Border. Three sides have insertions of ornament on a plain white ground. At the base is a landscape, with parrots in trees, two rabbits, and two genii supporting the shield described above; on *r.* and *l.* are urns out of which the lateral ornaments grow.

At top, in *c.*, is the monogram XHS in gold in a glory on blue ground; on *r.* and *l.* two female busts in profile; on *l.* S. LVCIA; on *r.* S. KATELINA.

Below, two busts of prophets, on *l.* IONA Propheta; on *r.* ISAYAS.

In the initial. The Virgin seated between trees, turned to *r.*; on her lap the Child fully draped, with cross-nimbus, sits sleeping. This is a very charming picture.

2. f. 63. *Seven Psalms.* Border of conventional foliage, with genius on gold ground.

Initial. David, in blue, kneeling, face *r.*, towards shallow alcove containing small altar.

3. f. 80. *Hours of the Cross.* Border, mostly plain white ground with gold rays; genius and two storks. At the bottom, two white doves on gold ground, surrounded by blue scroll with red musical notes.

Initial. Cross, with second cross-piece for title, in flat country landscape, with blue sky.

4. f. 89. *Office of the Dead.* Border of gold ornament on white ground with insertions, viz., at bottom, two medallions of chained apes crouching, blue sky behind; on *r.*, medallion with flying green bird with red crest and short tail (woodpecker); at top, medallion with skull.

Initial. A coffin (?) covered with black pall with gold border and white crosses; on it a skull with rays; blue sky.

The subdivisions of the services have handsome decorative initials with partial borders in some cases.

92. HORAE. Vellum, $5\frac{1}{4} \times 3\frac{3}{4}$, ff. 167; 13 lines to a page; cent. xv (Italian). Old red morocco binding with gold tooling. Bookplate of Mr. Bennett. A printed slip suggests that the work may be that of Sigismundo dei Sigismundi of Carpi.

Collation: 1^{8}, 2^{4}, 3^{10}-5^{10}, 6^{8}-9^{8}, 10^{10}-12^{10}, 13^{4}, 14^{10}-18^{10}, 19^{4} (wants 1), 20^{6}.

CONTENTS

Kalendar in black, red, blue, and gold. 1
Hours of the Virgin. Psalms for Friday and Wednesday. 13
Office of the Virgin in Advent. 76
Seven Psalms and Litany. 85
Office of the Dead. 109
Hours of the Cross (first leaf gone). 159
Hours of the Holy Ghost. 162

In the Kalendar in May, Sigismund, Monica, Gothard.

In the Litany:

Martyrs: Blasius, Donatus, Placidus, John and Paul, Cosmas and Damian, Gervasius and Protasius.
Confessors: Petronius, Ludovicus.

The miniatures are:

1. *Matins of the Virgin.* Full border. Conven-

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tional foliage in red, blue, and green on gold ground. Initial in red, blue, and green on gold ground, with half-length picture of the Virgin holding the Child. At the angles, four busts of prophets in medallions, with scrolls, IEREMIAS ISAIA(S) NOE DANIEL.

In the middle of the sides, two cameos with white classical busts (bearded) on black grounds. On that on *l.* are the letters M C; on *r.*, E A.

At bottom, a shield supported by genii, *as.*, a greyhound *arg.*, collared *gules*, above and below it, two stars of eight points *or*. In the dexter angle a fleur-de-lis *or*.

Title and text in gold on blue.

The initials, Y H S, in gold on blue in a medallion at the top.

2. *Te Deum.* f. 23. Initial, with half lengths of Ambrose (with scourge), and Augustine in mitres and copes.

3. *Lauds.* Initial. The Virgin, half length.

4. f. 54. Cameo, inscribed LUCRETIA ROMANA, black and white.

5. *Prime.* Coarse border on three sides. Initial, S. Apollonia, with pincers and tooth, half length.

6. *Tierce.* Border as No. 5. Agnes (? Barbara), in initial, half length, with palm and book.

7. *Sext.* Border, with medallion of the Dove. Initial. David, half length, with triangular dulcimer.

8. *None.* Border. Initial, Cecilia (?) with sword and palm, half length.

9. f. 60*b*. David, with scimitar and head of Goliath.
f. 61. A Cupid fishing.

10. *Vespers.* Cameo, in border, of man's head lettered C. F. Initial, Katherine with wheel and palm.

11. *Compline.* Initial. Agnes with lamb.
On the next leaf a cameo, lettered E. A.
On f. 64*b*, 65*a*, Gabriel and the Virgin.
On f. 66, a cameo, lettered M. A.

12. *Seven Psalms.* The page arranged as No. 1. In the initial, David, with triangular dulcimer, half length.

At the angles, busts of prophets, lettered NEP, DANIEL, ISAIA, NOE. At bottom in *c.* David as a boy with scimitar and Goliath's head. At the sides, cameos lettered C. V. (female ?), and E. I. (turbaned man). At top a dulcimer.

Title and text in gold on red.

13. *Office of the Dead.* The page arranged like the last. In the initial, a crowned skeleton with scythe; white crosses on the black ground. At the angles, busts, lettered: NEPTA(lim), IONA, ELISEO, GIOSUE.

At top, bottom, and sides, skulls and crossbones.

14. *Hours of the Holy Ghost.* Border on three sides of white foliage on gold; blue medallion, with the initials Y H S. at the top. On *l.* a cameo, lettered M. C. At bottom the Dove. Initial. Heads of the Virgin and Apostles; the Dove above.

Besides these, there are many partial borders, some in very good pen-work (red and blue), others painted. Many of the pen-work borders have at the bottom small pictures, usually busts, cameos, jewels, animals, or genii. But these form no coherent scheme, and are for the most part rather carelessly done. None of the work is of the finest quality.

93. HORAE. Vellum, $5\frac{1}{2} \times 4\frac{1}{4}$, ff. 162; 13 lines to a page; cent. xv; in fine Italian hand. Morocco binding with gold tooling, cent. xviii? (in case). Bookplate of Mr. Bennett.

Collation: 1^{12}, 2^{10} (wants 1), 3^{10}-7^{10}, 8^{8}, 9^{10}, 10^{10}, 11^{4}, 12^{8}, 13^{10}-17^{10} (wants 1), 18? (2 left).

CONTENTS

Kalendar in black and gold.	1
Hours of the Virgin (first leaf gone).	13
With Psalms of Wednesday and Friday, and Advent and Paschal Offices.	
Seven Psalms and Litany.	83
Hours of the Cross.	104
Late prayer (xvii) for the Holy Shroud.	109
f. 110, 111, blank.	
Office of the Dead.	112
Hours of the Virgin (first leaf gone).	160

In the Kalendar in gold:

Jan. 17. Antony.
May 25. Transl. S. Francisci.
July 28. Martha.
Aug. 12. Clara.
19. Louis (of Toulouse).
Sept. 17. Stigmata b. Francisci.
Oct. 3. Transl. S. Clare.
5. Franciscus.
Nov. 8. Transl. Ludouici.
19. Elysabeth regine.

In the Litany:
Confessors: Louis, Julian.
Monks: Francis and Dominic.
Virgins: Clara, Elizabeth.
The book is evidently Franciscan.

The following pictures occur: (the frontispiece to Matins of the Virgin is gone).

1. *Lauds.* Initial. The Visitation. Elizabeth on *r.*, in yellow, standing near a doorway, receives the Virgin; rabbit and kingfisher in the border.

2. *Prime.* Initial. The Virgin and Joseph (raising his cap), adore the Child; in the border a white wading bird with short bill, and a gray crested bird: a rabbit, with white spots; also a small beast.

3. *Tierce.* Initial. Two shepherds; small angel in the sky with blank scroll; in the border a butterfly, and a cheetah.

4. *Sext.* Initial. Adoration of the Magi. Virgin and Child on *l.*
Border. Butterfly, rabbit, and deer.

5. *None.* Initial. The Presentation. The Virgin and Joseph on *l.*; the Child on the altar in *c.*; Symeon, young-looking, in surplice, with attendant, on *r.*

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Border. Parrot, rabbits, and monkey.

6. *Vespers.* Initial. The Flight. Joseph follows the ass to *r.*

Border. Butterfly, dog, and duck flying.

7. *Compline.* Initial. Massacre of the Innocents. Soldiers on *l.*; one in gold armour in *c.* strikes a child on the ground; a group of women on *r.*

Border. Two rabbits and a bear.

Full border on f. 61, with deer and goldfinch and small bird.

8. *Seven Psalms.* Initial. Half length of David with joined hands; a psaltery before him; Blue ground divided into small squares by red lines.

Border. Half lengths of prophets, ISAIAS. PRO. DANIEL PRO., IEREMIA PROFETA. Also black and white rabbit, lilac and yellow bird with nest, butterfly and monkey.

9. *Hours of the Cross.* Initial. Christ on the Cross. Ground as in No. 8. In the borders, the Evangelistic emblems, each with book. Also a stork, butterfly, and black and white rabbit.

10. *Office of the Dead.* Initial. On *l.*, coped priest with book; attendants in surplices on *r.*; bier with blue pall; cross bearer in surplice sprinkles it; archer behind.

In border. Four birds, deer, rabbit, and butterfly.

Full border on f. 119*b*, with butterfly, monkey (back view), and deer with bell on neck.

11. f. 128*b*. Initial. Gold boy riding on gold dolphin.

Border. Rabbit, weasel, ostrich (?), butterfly.

f. 136*b*. Full border, with duck and swan.

12. f. 146*b*. Initial. David, half-length, praying.

Border. Swan or goose on water, with dog on bank, monkey, bird.

The birds and beasts are in quatrefoils or circles framed in gold.

There is a large number of small initials in colour on square gold grounds. These spread out in the upper and lower margins into partial borders of gold lines with insertions of colour. The illustrator's principal interest seems to be in the birds and beasts, which are done with great spirit. All the work is good.

94. HORAE (Kildare). Vellum, $10\frac{5}{8} \times 7\frac{1}{4}$, ff. 207 + 4; 18 lines to a page; cent. xv (*circa* 1450); finely written. Binding: rough skin, formerly red, over bevelled boards, fastened to them by brass nails with slightly ornamented heads. Under four of the five nails on the front cover are fragments of brown leather. Under three of those on the other cover is brown leather, and under it traces of red velvet. There are traces of two clasps on this same cover. The boards are said to be respectively of plane or beech, and of oak. The volume contains the bookplates of James Frampton and Richard Bennett.

The MS. was until recently in the possession of R. Fetherstonhaugh Frampton, Esq., J.P., of Moreton in Dorset. A description of it was published in 1893 by H. J. Moule, M.A., in the "Proceedings of the Dorset Natural History and Antiquarian Field Club," vol. xiv, pp. 80-94. Also by the Hon. Mrs. Swinton in the "Proceedings of the Kildare Archæological Society," 1899, pp. 426-429. It seems to have been given to Lady Harriott Frampton about the year 1840.

There is an unusually large number of names and marks of ownership scattered through the volume. These shall be collected before we proceed to treat of the contents and aspect of the book.

On f. *2a*:

The xiii day of September the yere of o^{r} lorde a thowsant ffyve hundryd ffyfty and syxe was mary dogh*ter* to geralde the restoryd Erle of Kyldare borne at maynoth [dau. of 11th Earl, m. Lord Delvin]. The xxviii day of desember the yere of o^{r} lorde M^{o}ccccc^{o}lix was geralde sone & heyre to geralde the Restoryd Erle of Kyldare borne at maynoth [Gerald Lord Offaley m. Catherine dau. of Sir Fr. Knollys].

In another hand:

Symon Barnewall wrote this.

In a third hand:

Din: (or Vin:) Trust
Elinor Hilborne.

On f. *1b* at top:

xvii^{o} (Jan.)

Natus est Edwardus filius geraldi comitis Kildarie filii geraldi A^{o} d^{i} m^{o}ccccxxviij^{o} [3rd s. of 9th Earl].

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On f. ii*b* (26 Feb.):

Natus est Geraldus fil. geraldi comitis fil. geraldi fil. geraldi comitis a.d. M°cccccxxv° (2nd s. of 9th Earl].

On f. iii*b* an erased note at Mar. 23 beginning: Obitus Thome, probably replaced by the following note in the lower margin:

In annunciacione beate marie obiit thomas filius Johannis septimus comes Kyldar' ac justici*arius* domini regis Hibernie a° d[i] m°cccclxxvij°. Et sepelitur in monasterio omnium sanctorum Dublin [7th Earl].

On f. iiii*a* (8 Ap.):

Obitus Thome secundi comitis Kildar' qui erat filius Johannis com. Kildar' dominus de Offaly et Justiciarius hibern. qui obiit ix° die Marcii a° do[i] M°cccxx°.viii°. Idem Thomas construxit capellam b. marie in monasterio minorum Kildar' ubi sepultus est cum domina Johannes de Burgo consorte eius.

On f. v*b*, lower margin:

Vicesimo octauo Maij a° do[i] M°ccliiii obiit Mauricius fil. Geraldi qui primo conduxit fratres ordinis predicatorum et minorum in hiberniam et construxit castrum de Slygagh [*i.e.* Sligo. This was Maurice, 2nd Baron Offaley].

On f. vii*a* (14 July):

Isto die natus erat Edwardus fil. Johannis comitis Wigornie circa horam terciam post meridiem 1.4.6.9.

On f. vii*b*, lower margin:

Obiit Geraldus fil. Mauricii dominus de Offaly apud Rarthmore xx° die Julii a° d[ni] M°cclxxxvj° et sepelitur in monasterio minorum de Kyl*dare* [4th Baron Offaley].

On f. viii*a*, lower margin:

Obitus Mauricii fil. Thome quarti comitis Kyldar' qui obiit xv° die Augusti A° d[ni] M°ccclxxx°. Et sepelitur in cancell. Sancte trinitatis Dublin [Christ Church, Dublin].

On f. ix*a*, upper margin:

Obiit Johannes fil. Thome primus comes Kyldar' x° die Septemb. A° do[i] M°cccxvi°. Et sepelitur in ecclesia cathe*drali* Daren*si*. [Created Earl of Kildare by Edward II.]

Lower margin:

Obiit Geraldus fil. Thome octauus comes Kyldar' ac deputatus Regis in hibern. per xxx annos qui obiit tercio die Septembris a° do[i] m°cccccxiii°. Et sepelitur infra ecclesiam trinitatis Dublin. in capella que (!) construxit iuxta summum altare. [The Great Earl.]

On f. x*a*, lower margin:

Obiit nobilis domina Elizabeth Zowche Comitissa Kyldar' uxor prima Geraldi fil. Geraldi Noni comitis Kyldar' vj° die Octobris a° d[ni] M°ccccxvij°. Et sepelitur in monasterio fratrum de obseruancia iuxta pontem de Kylcullene.

On f. x*b*, lower margin:

Obitus Geraldi fil. Mauricii sexti comitis Kildar' qui obiit xvii die Octobris a° d[ni] M°ccccxxvii° et sepelitur in monasterio omnium sanctorum Dublin.

On f. xi*b*, lower margin:

Vicesimo secundo die Novembris a° d[ni] M°cccliiij° [over erasure] obiit domina Alisona filia Rolandi Eustas militis dominus [over erasure] de Portlest et prima uxor geraldi octaui comitis Kildarie [filii Thome *added*]. Et sepelitur in monasterio nouo iuxta pontem de Kylcullene quod quidem monasterium idem Rolandus construxit et fundauit.

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In the border of f. i*a* is a shield *sable*, three bells *argent* two and one, and in the lower margin a porcupine *argent* gorged and chained *or*. The same occur on the verso.

In the borders of several other pages in the Kalendar is the motto, *aultre ne veut mes*, on a silvered scroll.

On f. xxi*b* the same motto occurs over the same arms, impaled with another shield *sable* a lion rampant and *or*, counterchanged per bends sinister.

On f. xxv*b* is the motto carried by a goldfinch (as sometimes elsewhere), and also the porcupine. On f. xxxi*b* it is borne by a peacock.

On f. xl*b* we have the shields impaled as on f. xxi*b*.

On f. lxvi*b* the porcupine under a tree.

On f. lxxxx*b* the shield with the bells is seen on the cloth covering a prayer-desk at which the owner is kneeling. It also occurs in the border of the next page. The motto is in the borders of a good many pages.

The bells appear to be the arms of Norton; the lion, counterchanged, of Francis. The name of Norton occurs in the book, for on f. cv*b* at top, in a rough sixteenth-century hand, is: Thomas Norton of Norton.

On the verso of the last leaf, in a neat hand of cent. xvi or xvii, are the following disgraceful verses:

Humanus ille qui procul deliciis[1]
Hanc vallem lugubrem voluit intrare
Serui defunctus munere
Iesus is erat qui natus ex maria
Regiam linquens perhennis glorie
Nos soluens omni foenore
Gracior quisquam alter ne benignior
Reperiri nequit iesu suauissimo
Diro post passo verbera.

In another hand:

Magnes amoris modestia Fr. N(orton?).

There has been an inscription of similar date on the upper margin; this is cut off with the exception of one word: Haughton.

On the following flyleaf is a faintly written inscription:

Thomas haughton of haughton . . . in the county of Salop. gentleman.

Collation: a^4 (wants 1), 1^{12}, 2^8, 3^{10} (9, 10 canc.), 4^{12} (4 canc., wants 6), 5^8 (wants 2, 4), 6^8, 7^8, 8^8 (wants 1), 9^8 (wants 8), 10^8 (wants 4) | a quire of two (?) leaves gone, | 11^8, 12^8 (wants 8), 13^{10} (wants 5, 7, and one canc.?), 14^8, 15^4, 16^8 (wants 1), 17^6 (6 canc.), 18^8, 19^6, 20^8 (wants 1), 21^8, 22^8, 23^8 (wants 7), 24^8, 25^8, 26^8, 27^6, 28^8 (wants 7, 8), 1 flyleaf.

CONTENTS

On the first flyleaf (recto), in one of the hands which have written the obits in the Kalendar (xv):

Stella celi extirpauit
que lactauit dominum
mortis pestem quam plantauit
primus parens hominum
Ipsa stella nunc dignetur
Sidera compescere
Quorum bella plebem cedunt
dire mortis ulcere. (Written as prose.)

[1] The author meant this to be a modification of the Horatian line:

Beatus ille qui procul negotiis,

but he has introduced as many false quantities as possible.

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O gloriosa stella maris, etc.
Deus misericordie deus pietatis, etc.
On the verso and recto of the next leaf, in a hand of cent. xvi, early:
The contents of this boke
Ffirst the Kalend(a)r begynnyng f. f. primo etc.
There is a full list of the *Memoriae*, etc., which is useful as showing what subjects occupied the lost leaves. The book is foliated throughout by the same hand, and I use this numeration.
On the next leaf are notes already copied.

Kalendar in red and black, one leaf to each month. 1
Prayer to the Trinity: Deus omnipotens pater et fil. et sp. sanctus da michi famulo tuo · N· uictoriam, etc., followed by Psalms: *Deus in nomine tuo. Deus, misereatur.* Prayer, Libera me domine. xiii
Gaude uirgo mater Christi. xvi
Memoriae. xix
Hours of the Virgin and of the Cross. lxxxxi
Salue regina. cxxvi*b*
Seven Penitential Psalms and Fifteen Psalms of degrees. cxxix
Litany. cxliii*b*
Office of the dead. clvi
Commendatio animarum. ccxxi
Psalterium b. Jeronimi. ccxxxii*b*
With rubric of eighteen lines: Beatus uero Jeronimus in hoc modo hoc psalterium exposuit. ccxlv*b*
Prayers, etc.: Domine I. C. fili dei uiui sine cuius misericordie dono.
Veni creator spiritus.
Ps. Deus in adiutorium.
Titulus triumphalis, etc.
Prayer in a storm: Omnipotens sempiterne deus parce metuentibus.
Prayer at the Sacrament: Domine I. C. qui hanc sacratissimam.
Prayer on the Seven Words: D. I. C. qui septem uerba.
Prayer on the Passion: D. I. C. fili dei uiui te deprecor.
D. I. C. f. d. u. rex glorie.
Verses of S. Bernard: Illumina oculos. cclxi
Salutation and Litany of the Virgin.
Prayer: D. I. C. f. d. u. qui es uerus.
The old numbering of the leaves is very erroneous. It passes, for instance, from ccxlix to cclx.

In the Kalendar I note the following points:
Jan. At the bottom of f. 1 is this note (xv):
hit makyth mencion in the Kalender of this boke in what day of euery moneth the pardon of Saynt Jamys is grauntyn. howe and in what day soulys shalbe delyuered out of the paynes of purgatory.
Feb. 1. S. Brigida in red.
Mar. 1, 2. David and Chad in red. Rhyme in lower margin:
In marche aftir the first C. loke the pryme whereuer hit be. The thirde sonday after tho. shalbe eister day for euermo. And if the sonday on C. be Rekon hit for one of the thre.
Upper margin of f. 111*b*:
Dominica in Ramis liberabitur anima a purgatorio.
There are other notes of indulgences in May, June.
Oct. 16. Edithe Virginis in red.
Nov. 3. Wynnefride, V. M.
17. Hugonis Ep. in red.

The Kalendar appears to be of ordinary Sarum type.
The *Memoriae*, which are extraordinarily copious, include:
The three kings, Edmund, Julian, Richard, Thomas of Canterbury, Jambert of Canterbury, Augustine of Canterbury, Adrian of Canterbury, Dunstan, John of Beverley, John of Bridlington, William of York, Cuthbert, Erkenwald, Alban, Wandregisil, Juliana, Wenefreda, Etheldreda, Radegund, Edith, Frideswide, Justina, Genovefa, Sytha.
The occurrence of three saints (Augustine, Jambert, and Adrian) who are specially associated with the Abbey of St. Augustine's, at Canterbury, is noteworthy.
The use of the Hours is that of Sarum.
In the Litany (an unusually long one) I note:
Martyrs: Thomas (in two places).
Confessors: Alban, Patrick (in two places), Paternus, Dunstan, Grimbald, Silvinus, Taurinus, Laudus, Romanus, Richarius, Ethelwold, Wandregisil, Colmarus, Wynnosus (*sic*), Judosus (*sic*), Petrosus (*sic*), Eswald (*sic*), Jambert, Adrian, William.
Virgins: Etheldrada (*sic*), Hilda, Fridiswyda, Oportuna, Walburgis, Ermenildis, Monegundis, Aldegundis, Sexburgis, Walburgis (again), Editha (in two places).

It is clear enough that the book was written for English use; but I do not think that either the scribe or the artist was an Englishman.
The decorative work is very profuse. There are full borders to every page in the Kalendar and to all the pictured pages; partial borders on the versos of these, and on a good many other pages. Towards the end of the book these generally consist of a border down one side only. Some pages near the end are entirely plain. These borders are of what is called line and leaf work. Flower-pots and plants are introduced very often, as well as the heraldic devices mentioned above, and there is also an admixture of more solid conventional leaf-work in bright colours. The main initials are of ivy leaf on burnished gold. There is a multitude of small initials in gold on pink or blue or both, and the line-fillings are usually bands of blue and pink with gold insertions and white patterns.
The writing is clear and upright, but not of the tall and narrow type which distinguishes many English manuscripts of the period.
The pictures are of two classes. The great majority are oblong with arched tops, leaving room for three lines of text on the page. A frame very commonly surrounds three sides of the page within the border.
The other class, on which a different artist has been employed, consists of small pictures occupying the lower half of the page. These will be distinguished by an asterisk in my description.

1. f. xiii. Under stone canopy with gold vault and silvered windows, blue starred sky seen behind, through arches, and above, the Trinity. The Father and Son seated on a broad throne draped with scarlet hangings; they are in blue mantles with green lining; the Father on *r.*, blessing, open book on knee; the Son, wounded, with small gold cross; the Dove in air between them, His wings touching their lips.

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2. f. xvi. In apsidal building, with vermilion vault and silvered windows. The Annunciation. Gabriel kneels on *r.* in dalmatic; scroll: *Aue gracia plena dominus*; the Virgin on *l.* turning from prayer-desk, scroll: *Ecce ancilla domini fiat m.*; above the roof, the Father, half length, in glory; the Dove, on a ray proceeding from His mouth, is over the Virgin's head.

3. f. xvi*b*. Under stable roof; the Virgin kneels at foot of the manger; in it the Child, lying on hay, stretches His hand to her; ox and ass on *r.*; on *l.* Joseph enters bearing faggot, and fire on a square board; behind him the midwife: both are nimbed.

4. f. xvii. Chequered ground of gold, blue, and red. The Resurrection. Christ, with red cross-staff, steps out of stone tomb among trees; four guards in plate armour, with spears and halberts, lie on their backs.

5. f. xvii*b*. On *l.* the Virgin and a group of Apostles; in *c.* John, in scarlet; on *r.* another group of Apostles; all kneeling round a green rocky mount on which are Christ's footprints; His feet seen above in a cloud; castles on hills behind.

6. f. xviii. Chequered ground; the Virgin, crowned, attended by two kneeling angels, kneels to Christ, crowned, seated on *r.* on broad throne draped with red and gold, and laying His hand on her nimbus; a green cushion with red tassels under His feet.

7. f. xix. S. Michael, in gold armour with blue surcoat, runs a red spear with cross on the butt into the mouth of a black devil holding a book, on whom he stands; rocky landscape, and starry sky.

8. *f. xix*b*. Black and gold ground; four angels, full face; on *l.* Gabriel in dalmatic, with scroll: *Aue gracia plena do.*; next, an angel in albe with crossed stole; third, a scarlet, six-winged seraph in air; last, an angel in cope over albe, with crossed stole.

9. f. xxi. Chequer. John Baptist with lamb in his arms; trees and water.

10. f. xxii. In apsidal building with coloured vault and walls, silvered windows, and green pavement; Peter in tiara and blue cope over scarlet, with key, reading open book.

11. f. xxiii. In landscape with windmill and city; Paul with sword, reading.

12. f. xxiiii. Chequer. In landscape, Andrew with book, touching a huge saltire cross on *l.*

13. f. xxv. In a building, hung with dark red and gold, John, in blue and scarlet, holds palm and cup with dragon; on the floor on *r.* an eagle with scroll: *In principio erat uerbum.*

14. f. xxvi. Chequer. In landscape, S. James the Great in pilgrim's hat with scallop, and scrip at girdle, holds book and pilgrim's staff.

15. f. xxvii. In landscape. Thomas with book and spear.

16. f. xxviii. In landscape. On *l.* Philip, in scarlet, supports a large cross and holds book; on *r.*, James the Less with book and fuller's bat (like a short, broad, flat-ended paddle).

f. xxix, with picture of S. Bartholomew, is gone.

17. f. xxx. Chequer. S. Matthew, in landscape, face *r.*, stands writing; on *r.*, a small angel in dalmatic holds inkstand and pen-case for him. Damaged.

18. f. xxxi. Dark red ground with rays; in landscape, on *l.*, Simon with scimitar, reading; on *r.*, Jude with loaf and book.

19. f. xxxii. In a room with three windows and wooden barrel vault Mark sits writing at wooden desk, face *l.*; blue and gold arras behind him; the lion, with red and blue wings, couched on *l.* on green pavement.

20. f. xxxiii. Chequer. Luke seated on folding chair, face *r.*, paints a half-length picture of the Virgin (the Byzantine type is indicated) on a wooden desk; palette by him; winged ox couched on the floor; a low wall behind.

f. xxxiv, with picture of "S. Matthias Euangelista," is gone.

21. f. xxxv. Chequer. Barnabas with book, faces *r.*; a fire of sticks on *r.*; tree on mount on *l.*

22. f. xxxvi. In a landscape the three kings, standing; Gaspar is old, Melchior middle-aged, Balthasar young and beardless; he wears blue tunic, lined with fur, with long sleeves, and hose on one leg scarlet, on the other white; all are crowned, and hold gold vessels.

23. f. xxxviii. Christopher with long staff, the Child Christ with orb on his shoulder, crosses a narrow (very curly) water among rocks; hermit on *r.*, with lantern; castle behind.

24. f. xxxix. George, in plate armour and white surcoat with red cross, on white horse with red trappings, runs his spear into the mouth of a brown four-legged dragon with green wings lying on its back; on *r.*, kneeling princess with lamb.

25. f. xl. Chequer. Edmund the King, with book and sceptre; low wall behind, with plant in pot on the top.

26. f. xli. Stephen in dalmatic, with palm, kneeling, stoned by two men; Saul sits behind with the garments; Stephen looks up to *l.*, where busts of the Father and Son are seen in a glory.

f. xlii, with picture of S. Laurence, is gone.

27. f. xliii. Red flourished ground; Julian (of Le Mans) in mitre, blue cope, dalmatic, albe, with crosier, and gloves, faces *r.*, blessing, and sets the end of the crosier on a rock; on *r.* a girl, in red, who draws water from a spring issuing at the foot of the crosier.

f. xliv, with picture of S. Nicholas, is gone.

28. f. xlv. Chequer. Richard (of Chichester) as Bishop, in chasuble, dalmatic, albe and mitre, with crosier, reading.

29. f. xlvi. Sebastian, bearded, bound to tree in *c.*; eleven arrows in his body; two archers in front, shooting.

30. *f. xlvi*b*. Flourished ground; an executioner beheading S. Fabian in cope and tiara.

31. f. xlvii. In apsidal church with pink walls and blue vault; Thomas of Canterbury in gold-brown chasuble and dalmatic over albe, faces *r.* at altar, on which are two candles, open book (at S. end), chalice and paten on corporal; between the candles appears a small half length of the Virgin with the Child; the four knights on *l.*; one wounds Thomas's head, another pierces his back with a spear; Edward Grim in albe, N. of the altar, strikes the foremost knight with the cross-staff.

32. f. xlviii. Red ground with white pattern; Jambert in mitre, cope, dalmatic, albe, with crosier, blessing. I know of no other picture of this saint.

33. f. xlix. Chequer. Augustine, in mitre and cope over black Benedictine habit, with crosier, holds a red heart and open book.

34. f. l. Chequer. Adrian, in mitre, chasuble, dalmatic, and albe, with crosier, blessing. The text has not been added.

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35. f. li. Chequer. Dunstan, in mitre, cope, green dalmatic, and albe, with crosier, reading.

36. f. lii. Chequer. John "de Bernelayo" (of Beverley) in mitre, chasuble, dalmatic, and albe, with crosier and book.

37. f. liii. Chequer. John of Bridlington, in black cap, furred almuce, and surplice, reading.

38. f. liiii. Red ground. William of York, in mitre, chasuble, pall, dalmatic, and albe, with crosier, blessing.

39. f. lv. Red ground. Cuthbert, in mitre, blue cope, dalmatic, albe, with crosier, and open book.

40. f. lvi. Chequer. Leonard, in black habit, with crosier, reading; he holds fetters on a bar.

41. f. lvii. Red ground. Martin, in blue cloak over orange tunic, riding out of gate on *l.* on black horse, cuts off part of his cloak in which a beggar on *r.* is wrapping himself.

42. f. lviii. Chequer. Erkenwald, in mitre, blue cope, dalmatic, and albe, with crosier, reading.

43. f. lix. Chequer. Alban, in blue gown with furred lining, long sleeves, holds sword and reads; low wall behind.

44. f. lx. Anthony, in dark gray habit over black, crutch-stick, standing in fire and reading; cell with bell on *l.*; hog on *r.*

45. *f. lx*b*. Flourished ground. Anthony in light gray habit faces *r.*, with crutched stick and extends his *r.* arm; on the ground is a smoking dish being pushed forward (or drawn back) by the claw of a devil hidden among trees on *r.*

46. f. lxi. Red ground. Paul, the first hermit, in black over brown habit, reading; cell on *l.*; raven flies from *r.*, with bread in his beak.

47. *f. lxi*b*. Flourished ground. Anthony and Paul, in light gray, sit facing and dividing a cake of bread just brought by a raven which is in air between them; in *c.*, a spring.

48. f. lxii. In a church with veiled altar, Wandregisil in black habit, with crosier, reading.

49. f. lxiii. Chequer. Blasius, in mitre, chasuble, dalmatic, and albe, with crosier and wool-card.

50. f. lxiv. Chequer. Gregory, in tiara, cope, and albe, throned, full face, on blue throne under blue canopy, writing; low wall behind.

f. lxv, with picture of S. Denis, is gone.

51. f. lxvi. Quintin, nude, seated in a wooden frame; his hands tied to the uprights, his feet fixed in a horizontal beam; under all his nails are spikes, and an executioner is driving a large nail into his *l.* shoulder; one nail is in his *r.* shoulder.

52. f. lxvii. Chequer. Maurus, in black habit, with crosier, reading.

53. f. lxviii. Chequer. Vincent, in dalmatic and albe, with book and palm.

54. f. lxix. Red ground. Anne, in white wimple and blue cloak over pink, with book, holds the hand of the young Virgin, in blue, crowned, with book.

55. f. lxx. Red ground. Elizabeth, in a dress like that of Anne, holds the hand of the child John Baptist, with lamb and flag.

In the border a butterfly.

56. f. lxxi. Katherine, crowned, with open book, palm, sword and wheel; low wall and landscape with castle.

57. f. lxxii. In a stone building with octagonal cupola; Margaret, cross in hand emerges from the back of a brown and yellow dragon; her skirt is seen in his mouth.

58. f. lxxiii. Juliana in caldron, on square iron stand; flames below; two executioners on *l.*, one stirs, one blows the fire; in a glory on *l.*, the Divine Hand; landscape.

59. f. lxxiv. Chequer. Barbara with palm and tower.

60. f. lxxv. Winifred walking away on *r.* with palm. In front a prince on white horse, with raised sword rides to *r.*; on *r.* a stream flowing from a square stone well; landscape.

61. f. lxxvi. Chequer. Etheldreda, in black habit over white, crowned, with book and crosier; low wall behind.

62. f. lxxvii. Chequer. Radegund, in black habit with crosier, reading. No text.

63. f. lxxviii. Chequer. Mary Magdalene, in pink over blue, with casket, reading.

64. f. lxxix. Chequer. Mary of Egypt, in black loin cloth, being laid in a grave by the hermit Zosimus at the head and a lion at the feet; rows of small trees behind.

f. lxxx, with picture of SS. Perpetua and Felicitas, is gone.

65. f. lxxxi. Chequer. Edith, in blue over brown-gold, with palm, reading.

66. f. lxxxii. Agatha bound back to a stake; two executioners with pincers tear off her breasts; landscape.

67. f. lxxxiii. Chequer. Frideswide in black habit, with palm and open book, sits, full face, on the back of an ox, which is wading through water to *l.*; obvious allusion to the name of Oxford.

f. lxxxiv, with picture of the Eleven Thousand Virgins, is gone.

68. f. lxxxv. Red flourished ground. Justina, with book and holy-water sprinkler, faces *r.*; an angel in white behind her lays his hand on her shoulder; a black devil retreats on *r.*; low wall behind. No text.

69. f. lxxxvi. Blue sky above, chequer below. Genevieve, with candle, reading; in air on *l.* a black devil with bellows; on *r.*, an angel with taper.

70. f. lxxxvii. Chequer. Sitha habited like S. Anne, keys at girdle, holds a book and what may be a small casket.

71. f. lxxxviii. Petronilla, with palm and book; landscape, with hills and buildings.

72. *f. lxxxviii*b*. Red ground with gold pattern. A beardless elderly man, in blue furred mantle with gold pattern and long train, kneels, face *r.*, at a desk covered with blood-red and gold; on the end of it the shield with three bells; on top of it an open book, nimbed, with the beginning of the Litany: *pater de celis*, etc.; he has a scroll inscribed:

Omnes scanti et scante
Pro me semper orate.

Behind him is an angel, in albe with blue stole crossed, touching his shoulder and pointing up.

The numbering is wrong here, and does not agree with the index (which puts S. Margaret on the same leaf as S. Katherine), but it seems clear that a leaf is gone at this point with a picture of All Saints.

73. f. lxxxxj (*sic*). *Matins of the Virgin.* The Virgin seated, full face, under scarlet canopy; the Child on her knee; she holds a branch of roses; an angel on *l.* places a wreath of red on the Child's head; another seated on the ground on *r.* plays a small organ; low wall behind, with flower in pot.

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74. f. lxxxxviij. *Lauds.* Red flourished ground. The Visitation. On *l.* Joseph, with stick, raising his hat; the Virgin, facing *r.*; Elizabeth, old, facing *l.*; landscape.

The picture for *Prime* is gone.

75. f. cxi*b*. *Tierce.* In apsidal building with red vault; Christ, back to a pillar, scourged by two men; other figures just seen on *l.*; a rod lies on the ground; brown and black pavement.

The picture to *Sext* (f. cxiv) is gone.

76. f. cxvi*b*. *None.* Christ on the Cross between the Thieves; Longinus, on *l.*, pierces the side and touches his eye; the Virgin, John, and the women, stand on *l.*; the centurion on *r.* with raised scimitar, and scroll *Vere filius dei erat*; soldiers seen on *r.* and *l.*; the arms of the thieves are turned back over the top of the crosses.

77. f. cxix. *Vespers.* Red flourished ground. The Deposition. Two men on ladders, one supports the body, one holds the *l.* arm; John, on *l.*, supports the knees; the Virgin kisses the *r.* hand.

78. f. cxxiii*b*. *Compline.* The Entombment. Joseph and Nicodemus place the body in the tomb; John kisses the *l.* hand; the Virgin and two other nimbed women stand behind; on a hill behind, the three crosses.

The picture to the Seven Psalms (f. cxxviii) is gone; also f. clv, with the picture to the Office of the Dead.

79. f. ccxxi. *Commendaciones animarum.* In a churchyard with stone wall and gate, and stone cross in *c.*; in front two men in tunics fill in a grave in which lies a shrouded corpse; behind, on *l.*, a priest in black cope, and two deacons in black dalmatics, read from an open book; a clerk in surplice behind; on *r.* a group of mourners in black; in air a nude soul; an angel takes its hands and thrusts down with spear at a black devil with hook, who grasps at its feet.

95. HORAE, etc. (Gloucester). Vellum, $8\frac{7}{8} \times 6$, ff. 187 + 1; 15 lines to a page; cent. xv (early). In red morocco binding of cent. xviii. Bookplates of Sir Thomas Barrett Lennard, Bart., Mr. William Morris, and Mr. Bennett. Also this inscription, "This Book was found hid under the floor of the gallery of Linsted Lodge, and was given by Lady Teynham to Lord Dacre, October 12th, 1785."

Collation: 1 flyleaf, 1^6, 2^8-6^8, 7^6, 8^8 (wants 1), 9^8-24^8.

CONTENTS

Kalendar in red and black, with gold initials. 1
Hours of the Virgin and of the Cross. 7
Hours of the Passion (first leaf gone). 53
Hours of the Lamentation of the Virgin (de planctis gloriose V. M.) 75
The Seven Penitential Psalms. Latin text of each verse in red, followed by an English paraphrase in stanzas of eight lines. 132
The Litany, paraphrased in rhyming Latin stanzas of eight lines. 132
Prayers to the Persons of the Trinity, to the Trinity, and to the Virgin. 159
Memoriae. 164
O intemerata. 173
To the Virgin: Sancta Maria ora pro me, etc. 176
The Fifteen Oos. 180*b*
On the flyleaf two receipts (xv) in French, fpr thf stpnf (*i.e.* for the stone.)

In the Kalendar:

Feb. 3. Aldate.
7. Ob. Walterus Abb. prima xl^{a} dominica in red. (? 1139.)
18. Ob. dominus Gilbertus lond. episcopus.
29. Osuualdus in red. Ob. d. Iohannes Wiggemore abbas. (1337.)

Mar. 1. David in red.
2. Cedda in black.
3. Ob. d. Serlo Abbas in red. (1104.)
10. Ob. d. Hamelinus Abbas. (1179.)
27. Ob. d. Ioh. de ffelda Abb. in red. (1263.)
29. Gundlei C.

Ap. 11. Guthlac.
15. Paternus.
16. Ob. d. Robertus Ep. in red.

May 9. Ob. Osricus rex fundator ecclesie S. Petri Gloucestrie in red.
11. Ob. d. Thomas Abb. in red. (1377.)
20. Athelberti Reg. et M.

June 7. Transl. S. Wlstani.
25. Kyneburge V.

July. 13. Ob. d. Willelmus Abb. (? 1131.)
15. Ob. d. Henr. ffolet Abb. (1243.)
20. S. Margarete et S. Arildis in red. The latter is a saint peculiar to Gloucester and its neighbourhood.

Aug. 25. Audoen in red.

Sept. 10. Transl. S. Egwini Ep. Ob. d. thome de staunton.
13. Ob. de Reginaldus abb. (1284.)
17. Dedicacio eccl. S. Peter Glouc. in red, with octave in red.
23. Paterni Ep. C.

Oct. 2. Leodegarii et Thome Ep. (of Hereford).
17. Transl. S. Etheldrede.
18. S. Luce et S. Justi M. in red.
19. Fredeswide V.
23. Romani Archiep. C.

Nov. 21. S. Elwini et Columbani.

Dec. 30. Egwini Ep.

The paraphrase of the Litany adds nothing peculiar to Gloucester. Among martyrs are Thomas and Edmund; among confessors, Richard of Chichester.

The English paraphrase of the Penitential Psalms begins thus:

> Lord yn þin anger uptake me nouȝt
> And in þi wraþ blame þ^{u} nouȝt me
> ffor ȝef my soule be þrow souȝt

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In many a synne my self y see
And drede rennyt in my þou3t
þ^t^ þow wolt a wreke bee
But lord þ^u^ hast me dere a bou3t
Spare a wyle tyl y be free.

The last stanza is:

And þu schalt lesyn þat disseysyn
Mi soule for y serue þe
Lat no more upon me reyson
þe gostes þa hauen greuyd me
Send me grace þe to pleysyn
And uouchesaf whan dom schal be
Yn heuene kyndom me to seysyn
þis graunte god yn persones þre. Amen.

The Latin paraphrase of the Litany (f. 132) begins:

Kyrie eleyson miserere
Pie pater nos tuere
Creaturas tuas quere
Per peccata perditas.
Te potestas omnis tremit
Demon fremit mundus gemit
Caro cadit mentem premit
Sceleris acerbitas.

It ends thus:

Agnus uite agnus dei
Peccator mundi tollens rei
Clara lampas lux diei
In tenebris ferens facem
Dona nobis fletus flumen
Pande numen prebe lumen
Ad celi transfer nos cacumen
Et dona nobis pacem. Amen.

The decoration of the book is almost confined to ornamental borders and initials. Some of these have suffered from the damp to which the book has been exposed. The borders usually consist principally of feather work springing from interlaced conventional foliage of blue, red and gold, thoroughly English in style. The Hour services have more solid illuminated borders and initials (blue, red, pink, orange, gold), and less feather work. Such figure drawing as there is, is good, but not distinguished.

1. f. 1(7). *Matins of the Virgin.* The Virgin crowned, seated, holding the Child. The gold of the background has mostly disappeared.

2. f. 58. *Lauds of the Passion.* Christ, with bound hands, surrounded by four men. Black ground with gold flourishing.

3. f. 92. *Seven Psalms.* Christ in blue mantle, seated on the rainbow showing His wounds. Scroll, *Filii benedicti patris mei.* Four men rise from graves below. Pink ground with gold flourishing.

The Hours of the Virgin appear to be of Sarum Use, though the Capitulum in Lauds is *In omnibus requiem* instead of *Maria uirgo.*

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MISCELLANEOUS RELIGIOUS BOOKS

96. PSALTERIUM B. MARIAE VIRGINIS. Vellum, $7\frac{1}{8} \times 4\frac{7}{8}$, ff. 88; 17 lines to a page; cent. xv; with line fillings in colour and drawings in pen and ink. Binding: dark red calf of about 1550, with magnificent gold tooling; the ground *semée* with pattern of triple dots. Bookplates of Mr. William Morris and Mr. Bennett. In a scroll at top of page 15*a* occurs the motto, *bon temps*.

Collation: 1^8-11^8.

CONTENTS

Psalter of the Virgin, ascribed to S. Bonaventura, being an adaptation of the Psalter to the worship of the Virgin. Antiphons and Responses are added.

Similar adaptations of the *Te Deum* and Litany follow.

Prayer to the Virgin:
O beata dei genitrix semper virgo. 84

Prayer to Christ:
O dulcissime d. I. C. vere deus. 85

The decoration of the book consists chiefly of pen-and-ink drawings of admirable execution. On most pages, the letters in the top line are carried up into the margin and developed into heads, human figures, birds, animals and dragons. The catchwords of the quires are inscribed on finely drawn scrolls. There are also nine large pen-and-ink drawings.

The coloured work is confined to initials of gold flourishing on red or blue grounds, and line fillings also of gold patterns on red or blue.

The larger drawings are as follows:

1. f. 1*a*. *Beatus vir.* A king with ermine tippet. In air on *r.* an angel with the shield of France (three fleurs-de-lis).

2. f. 12*b*. *Dominus regit me.* The Virgin (in imperial crown), holding the Child, surrounded by flames, outside which is an oval of flowers.

3. f. 24. *Eructauit cor.* Two men in long robes, each holding a roll of parchment, converse. Below their feet, a devil plunging downwards.

4. f. 34*b*. A devil looking back out of the corner of his eye. A tonsured man on *r.* is putting a cloak over his shoulders.

5. f. 35. *Deus misereatur.* A bishop in mitre, chasuble, dalmatic, and albe, with crosier, holds up an oval mirror (?). On *r.*, a devil, who looks at him and points to *r.*

6. f. 46. *Misericordias tuas.* Bishop in cope and mitre, seated, facing *r.*

7. f. 57. *Dixit dominus.* A cardinal in full robes, facing *r.*, holds two cruets, or small flagons.

8. f. 67*b*. Two doctors, one tonsured, one in hood, with liripipe, converse over a desk with an open book on it.

9. f. 68. *Domina non est.* A knight in plate armour, with plumed helmet, facing *l.*, holds a banner with double-headed eagle displayed.

10. f. 85. Initial. (*O*) *dulcissime domine.* A man in round cap writing on scroll at desk.

97. THE FIFTEEN OOS. Vellum, 7 × 5, ff. 5; 22 lines to a page; cent. xv; in a good English hand. Binding: half black morocco and marbled paper boards. Bookplate of Mr. Bennett. Belonged in 1859 to E. B., who wrote an article on the contents in the "British Magazine" for January of that year, and has noted this and other facts on the flyleaves.

Collation: not obvious; probably fragments of two quires.

CONTENTS

The Fifteen Oos, prayer so called because each begins with O. They are attributed to S. Bridget of Sweden, and are very commonly found in Books of Hours. This is doubtless a fragment of one such book.

Hic incipit una oratio bona ad dominum Ihesum Christum.

O Ihesu eterna dulcedo.

Ends f. 5*a*.

Cum omnibus sanctis tuis in eternum. Amen.

f. 1 has a nice border of line and leaf work, with insertions of coloured foliage.

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98. ORCHARD OF SYON. Vellum, $8\frac{1}{4} \times 5\frac{1}{2}$, ff. 182+4; 36 lines to a page; cent. xv; in a beautifully clear small black hand. Old brown calf binding, with the name IOSEPH AMES stamped in the middle of the first cover. Bookplates of Richard How, Aspley, Beds, Mr. William Morris, and Mr. Bennett. A note by Mr. How on a flyleaf. On one of the original flyleaves is (xv, xvi), "John Crosse ys the true posessor of thys boke." On f. 1 (xvi, xvii), is "W. Mutlowe." Printed in 1519 by Wynkyn de Worde (Orcharde of Syon) with the addition of a first prologue by Marcus Civilis, and an envoy of Dane James the translator, which do not occur in this MS.

Collation: A^4, 1^8, a^8-y^8 (wants 7, 8).

CONTENTS

Preface to the Orchard of Syon. 1
Religious modir and deuout susteren clepid and chose bisili to laboure at þe hous of syon.
Ends f. *7b*: and comfortable recreacion. Amen.
f. 8 blank.

Here begynneþ þe boke of diuine doctrine þat is to seie of goddes techinge ȝouen bi þe person of god þe fader to þe intellecte of þe glorious virgyn̄ seint katerine of seene [Siena] of þe ordre of seint dominike whiche was writē as sche endited in her moder tunge whēn sche was in contemplacioñ & in rapt of spirit. and sche heringe actueli. and in þe same tyme tellinge to fore meny what oure lord god spake in her. And here foloweþ þe first chapitre of þis boke. which is. howȝ þe soule of þis maiden̄ was oned to god. and howȝ sche made iiij peticiōs to oure lord in þat time of contemplacion. and of þe answere of god. and of miche oþer doctrine.

A soule þat is a reised up wiþ heuenli & gostli desires.

In 7 parts and 170 chapters, ending f. 182*a*.
Worschip be to þee wiþ outen ende. Amen.
quod leyc(ester).
This gives the scribe's name.
Each page is headed I H C.

99. MANUALE AUGUSTINI. Vellum, $6\frac{1}{2} \times 4\frac{1}{2}$, ff. 50+3; 19 lines to a page; cent. xv (1462); written in Italy in a beautiful Roman hand. Binding: limp vellum with gold tooling. The number 1158 in ink (xvii) and the word "Manuscrit" in pencil on the cover. Bookplates of Mr. Morris and Mr. Bennett. On f. 49*b*, "De la Bibliothèque de Charles Adrien Picard." A note in French at the end: "... Ce MSS. a appartenu en premier lieu à une personne dont les armes sont à la tête et portoit trois couronnes dans son écusson, puis à Charles Adrien Picard, 1748." In the last cover: "Deurigien (?), 1753. Troqué en valeur de 20^{ll}."

Collation: 2 flyleaves, 1^{10}-5^{10}, 1 flyleaf.

CONTENTS

S. Aurelii Augustini Episcopi hisponcii [*for* Hipponensis] doctoris ecclesie eximii Manuale incipit.
Anima deuota aspirat ad deum querendum amandum et laudandum. Capitulum I.
Quoniam in medio laqueorum positi.
Cap. xxxviii ends f. 49*b*: si eterno creatori adherere conamur eternitate efficiamur necesse est.
Expl. manuale beati Augustini (in red capitals).
Deo gratias. 1462.
f. 50 is blank.

The only ornament consists of a full border on f. 1 of white branch-work (on three sides), the interstices green and pink, the ground dark blue. The fourth side (on *l.*) is of closely-plaited green leaves. In the centre of the lower margin is a shield within a wreath. Barry of seven *or* and *azure*: on the azure bars three crowns of the first. The first initial is of the same colour and style as the border. The smaller initials are of gold, filled in with green, pink, or blue, and on square grounds of dark blue.

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100. PIERRE DE LUXEMBOURG. Vellum, 12 × 8½, ff. 58; 34 lines to a page; cent. xv (1480); in a rather current Gothic hand. Binding: old red morocco. On a paper flyleaf is: N^ro^ 1 (cent. xviii) and a seal in red wax bearing two shields, surmounted by a coronet. On the dexter shield is a bird between two trees (?) standing on a boat (?); on the sinister, three estoilles of six points in pale. There is a leather label inside the cover; ex-libris de la Roche de Lacarelle; also the bookplate of Mr. Bennett.

Collation: 1^12^ (2 canc. after 10), 2^8^-7^8^. 2 fo. ceste vie.

CONTENTS

1. Tract on the religious life, attributed to B. Peter of Luxemburg, Cardinal, and Bishop of Metz (d. 1387). It is said to have been addressed to one of the saint's sisters, but is probably not genuine.

It begins:

Quant ie regarde et congnois quelle vie iay menee depuis que ie sceus cognoistre bien et mal ie ne treuue [trouve] el temps perdu etc. 1

Ends f. *27b*:

Se vous voulez auoir lamour de nostre bon dieu et parvenir en son royaume de paradis qui vous soit appareillie et vous y veulle receuoir sil lui plaist a la fin de ceste mortelle vie. Amen.

Explicit.

2. Paraphrase by Pierre de Nesson in French verse (six-line stanzas) of the nine Lessons in the Office for the Dead. A similar paraphrase in English is attributed to R. Hampole. *27b*

Sensuit la complainte que fait Job a dieu ou seruice desvigiles qui est loffice que saincte eglise fait pour les mors. Et commance Job a dire ainsy a nostre seigneur. *Parce michi domine nichil enim sunt dies mei*, etc.

Pardonne moy beau sire dieux
Car tu vois que ie deuiens vieux
En sy briefz iours que ce nest rien
Oste moy de ceste misere
Mon createur mon dieu mon pere
Toy qui mas fait pour estre tien.

Ends f. *56b*:

Si fineray ma petite oeuure
Qui mon ignorance descoeuure
En ceste neufieme lecon
Ou tous les lisans ie requier
Quil leur plaise de corrigier
Leur humble disciple nesson.

Explicit.

Pierre de Nesson was living in 1424: the date of his death appears to be unknown.

There is only one picture in the book, occupying two-thirds of f. 1, Peter of Luxemburg in red cardinal's robe over white, and hat, sits on *l.* at a sloping gold table writing in a book. He is beardless. Behind him is a blue and gold arras. Beyond him a circular gold screw-desk in two stages: one book lies on the lower stage, three books and also an ink-stand and pen-case on the upper. Beyond this is a double window through which is a landscape with blue hills. The room is paved with green tiles.

101. LIFE OF CHRIST. Vellum, 13 × 8⅞, ff. 16; cent. xii. In a fine blind-tooled binding by Lortic of Paris. Inside the cover are two crosses inlaid in coloured leather on a Grolieresque ground. In the centre of each is a figure of the Virgin in archaic style with a book; on the arms the Evangelistic beasts. From the collection of Mr. Richard Bennett, whose bookplate is in the volume. It was No. 10 in the Firmin-Didot sale of May, 1879. Facsimiles from it are given in Labitte's "L'Art."

CONTENTS

On the recto of f. 1, in a nineteenth century hand is written:

Vie de Jesus Christ. Henry Martin.

It consists of thirty full-page pictures of the Life of Christ, doubtless once prefixed to a liturgical manuscript, either a Psalter or a Gospel-book. Limoges has been suggested as the place of their origin.

The paintings are on gold grounds. Their frames are of very various patterns in colours, blue, red, orange, green, gray, within a plain gold border edged with black. The patterns employed are best described as Romanesque, *i.e.*, with strong reminiscences of classical design. At the angles in many cases are small square compartments containing human heads. The style of the paintings is clumsy and unsightly: the eyes of the figures are usually too large, the attitudes stiff, the draperies close-clinging and heavy. One is strongly reminded, by the heaviness of the lines in the faces, of the technique of the earliest painted glass. Nor is the selection and treatment of the subjects (naturally enough) dissimilar from that in the windows.

1. *The Annunciation.* Gabriel stands on *l.* with green nimbus and raised hand. The Virgin, on *r.*, full face, the Dove descending upon her head.

2. *The Nativity.* White curtains looped aside on

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l. and *r.*; hanging lamp (green) in *c.*: Joseph, in peaked cap, seated on *l.*, head on hand; the Virgin reclining in bed, head to *r.*, cheek on hand; the bed is supported on a row of tall green arches; in front of these, at the bottom, the Child, swaddled in blue, lies on white cloth on blue stone manger with red base; a small angel in air at His head (on *r.*); the ox's head seen over His body, the ass at His feet.

3. Three shepherds: one on *l.* sits and plays a curved pipe; an elder one in *c.* points up, one on *r.* looks up; these have curved sticks. Below, goats, sheep, and kine. Above, two angels, half length, descending from clouds.

4. Under trefoil arch, with turrets. The Virgin, seated sideways on the ass (pink), the Child (a boy) in her lap, pointing to *r.*; Joseph, with long staff, leads the ass to *r.*; a youth follows with keg on stick, and scourge; two trees behind; in the head of the arch a small angel in cloud with censer.

5. *Presentation.* Trefoiled arch and turrets above; on *l.* a nimbed attendant with doves in basket; next, the Virgin, facing *r.*, supports the Child on an altar with white cloth and green legs; Symeon, in blue, faces *l.*

6. Two round-headed arches with turrets above; on *l.* the three kings, nimbed, in mantles, tunics, spurs, and crowns, with staves, facing *r.*; on *r.* Herod crowned, with blue nimbus, sits cross-legged on green lion-headed chair and grasps his beard.

7. Two arches, turrets, star in *c.*; on *l.* two of the kings holding a dark bowl and a green vessel, the third bends forward in *c.*, holding his crown and kissing the hand of the Child, who holds a golden ball and blesses him; the Child is on the lap of the Virgin, who is seated on *r.*, crowned.

8. *The Baptism.* Christ stands full face in a heap of slate-coloured water. John, on *l.*, in slate-coloured hairy robe over green, pours water from his hands; on *c.* the Dove descends head downwards upon Christ; on *r.* an angel stands full face, holding up a blue tunic.

9. *The Temptation.* The Devil, brown, hairy, with broad, somewhat lion-like, face and short cow's horns, faces *r.*, and drops three small stones. Three more are seen below; in *c.* a tree; on *r.* Christ, facing *l.*, with book and raised finger. In upper corner a small angel with censer.

10. *The Entry.* On *l.* a row of five Apostles (one with palm); two, two and one. Two hold palms. In *c.* Christ, riding to *r.* on the ass, holding a palm and blessing; on *r.* the city, consisting of an arched gateway at top, and below it two lines of battlemented walls sloping to *l.*; over the gate are two people cutting branches off a tree; in the arch of the gate are three holding branches; below the first line of wall a kneeling man with branches; below the second, a kneeling man spreading his blue cloak. Branches lie on the ground.

11. *The Last Supper.* Trefoil arch above. In *c.* Christ stands with extended arms, holding wafer in *r.* hand and chalice in *l.*; in front, a curved table; Apostles on *r.* and *l.*; on *l.*, five; in *c.* John, head on hand, elbow on table; on *r.* five more Apostles; their feet rest on a row of green arches. Judas (nimbed) kneels on the near side of the table, and holds up a gold dish.

12. *Washing of Feet.* Up each side is a row of six Apostles; in *c.* Christ, girded with towel, kneels facing *r.*, with *r.* hand raised in blessing, and *l.* hand holding the ankle of Peter, who touches his head; his feet rest on red brick work; before Christ is a green vessel.

13. *Betrayal.* In *c.* Judas (on *l.*) kisses Christ; he is nimbed; one of four soldiers, on *l.*, in mailed shirts and peaked casques, lays his hand on Christ's shoulder; one of four soldiers on *r.* seizes His arm; another holds up a lantern; on *l.*, trespassing on the frame, is Peter cutting off Malchus's ear.

14. *Crowning with Thorns.* In *c.* Christ, full face, in blue mantle with gold border over white robe with gold border; He holds a green reed; four men, two on *r.*, two on *l.*; two of them place a gold crown, intertwined with green on His head; the others strike Him.

15. *Scourging.* Christ, in *c.*, behind a slender pillar round which His hands are bound; two men scourge Him; green arches below.

16. *Bearing the Cross.* Christ, in blue robe over red over white, carries a massive green Cross to *r.*; one man leads, one pushes Him, a third follows; on *l.* a man in peaked cap bears the hammer and three nails.

17. *Christ on the Cross* (green). Nailed with four nails; the Virgin on *l.*, John on *r.*; in air the sun and moon; the sun on *l.*; a half-length figure projecting from cloud with jagged red nimbus; on moon a similar figure (female) holding crescent.

In both these pictures the extremities of the Cross are slightly broadened, and the base pointed.

18. *The Departure.* One man (on *l.*) supports the body; another kneeling on *r.*, detaches the *l.* foot; the Virgin and John kiss the two hands; above, two angels with censers.

19. *The Entombment.* Trefoil arch with building above; two men in caps, at head and feet, lay the body in the tomb; a third, in *c.*, pours ointment on it from a green vessel; the tomb is green; below are a gold band and a light yellow base supported on blue arches with green baluster shafts, yellow capitals and red bases.

20. *The Angel and the Women.* The angel sits on *l.*, over tomb, with sceptre; the three women on *r.*, two with gold caskets; in the tomb the grave-clothes; in front three guards in mail, with pointed casques, sleeping or amazed; one has kite-shaped shield; trefoil arch and buildings over it, at top.

21. Christ, in blue over white, crowned, with long cross-staff, stands on a black devil and pierces his mouth; with *l.* hand He takes the two hands of Adam, who stands in Hell-mouth, where nine other nude souls are seen; above, angel with censer in cloud.

22. *Noli me tangere.* Christ on *l.*, not crowned, with cross-staff, blessing; Mary Magdalene kneels on *r.* by tree.

23. Christ, on *l.*, with raised arm; Thomas, in *c.*, faces *l.*, kneels, touching His side; three Apostles on *r.*

24. *Journey to Emmaus.* Christ, full face in *c.*; a disciple on each side; the one on *r.* takes His hand; all have broad hats and staves with knobs at top; their legs are bandaged, their feet bare.

25. *Supper at Emmaus.* Trefoil arch with buildings above; the three at table. Christ, in *c.*, holding in each hand the exact half of a circular cake of bread; the disciple on *r.* touches His elbow; both look at Him; all three have their hats on.

26. *Ascension.* Six Apostles on *l.*, six on *r.*, in two

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rows, looking up; in *c.* the Virgin, full face; above, in cloud, the feet of Christ.

27. *Pentecost.* Six Apostles on each side in two rows, seated, looking up; in half of a red mandorla, in upper frame, the Dove descends head downwards; red lines proceed from the open beak to the heads of the Apostles.

28. *Last Judgement.* In *c.*, Christ seated, full face, with extended arms showing His wounds; in front of the lower part of His body, vested in blue, is a green cross; below, on *l.*, half length, the Virgin praying; on *r.*, John Baptist; below His feet and above His head four angels (two and two) blow curved horns, which they hold upwards; on *r.* and *l.* nude suppliant figures, ten on *l.*, eight on *r.*

29. Christ as Judge. Throned, full face, blessing and holding up an open gold book in His hand; on *r.* and *l.* are six winged seraphs with eyes in the wings; below, kneeling, on *r.* and *l.*, two wingless angels; the one on *l.*, with the gold and green crown of thorns; the other, with an indistinct black object, possibly the nails or a scourge.

30. In green mandorla, supported by four half-length angels in the spandrels; on *l.* the Virgin seated, in light brown over slate colour; her hands are joined. Rather above her, on *r.*, Christ crowned, in blue over red, throned with book in *l.* hand, places a gold crown on her head.

The last page blank.

102. SPECULUM HUMANAE SALVATIONIS. Vellum, 12½ × 9, ff. 51; in double columns usually of 25 lines each; cent. xv. Binding: stamped vellum, half binding, with a band of half-length figures, and lettering below each, viz., David with harp, BE.(NEDICTUS) FRUCT.(US) VENTRIS; Paul with sword, APPARVI(T) BENIGNI(TAS); Christ with orb, NATALE TA IGNO (??); Prophet with roll, PRINCIPE IUSSUS. (German work of cent. xvi). The sides are covered with fragments of a fourteenth-century missal in double columns. In 1858 this volume seems to have been in the possession of Mr. Horne. It is de-described in Sotheby's "Principia Typographica," i, 155.

Collation: 1^{10}, 2^{8}-6^{8} (+ 1).

CONTENTS

Prologue. 1

Incipit prohemium cuiusdam noue compilacionis
Cuius nomen et tytulus est speculum humane saluacionis.
Expediens uidetur et utile quod primum in hoc prohemio exponatur
De quibus materiis et hystoriis in quolibet capitulo dicatur.

There is a marginal note of cent. xv later.

Nicolaus de [?] Lyra dicitur hanc compilacionem fecisse.

The description of the chapters of the book ends on f. 2*b*.

Et terminantur capitula huius libelli et uoluminis
Predictum librum [*corrected to* prohemium] de contentis huius libri compilaui
Et propter pauperes predicatores apponere curaui
Quod si forte nequiuerint totum librum comparare
Si sciunt hystorias possunt ex ipso prohemio predicare.

Then begins a new section, the first line evidently wrongly copied.

Ad iusticiam erudiunt multos
Fulgebunt iusti quasi stelle in perpetuas eternitates.
Hinc est quod ad erudicionem multorum decreui librum compilare
In quo legentes possunt erudicionem accipere et dare.

Ends on f. 3*a* (on which are only seven lines).

O bone ihesu da ut hoc opusculum tibi complaceat
Proximos edificet et gratum tibi faciat. Amen.

Text. 1*b*

Incipit primum capitulum
Incipit speculum humane saluacionis
In quo patet casus hominis et modus reparacionis.

Cap. xliii, p. 45*b*, contains:
Verses on the Hours, beginning with Vespers. 46

Gratias tibi ago domine mi ihesu christe
Quia tu es deus meus et saluator meus uere

Ending:

Quod nobis omnibus prestare dignetur dominus ihesus christus
Qui cum patre et spiritu sancto est in perpetuum benedictus. Amen.

c. xliiii is on the Seven Sorrows of the Virgin.

c. xlv, on the Seven Joys, and ends on f. 51*a* with the same lines as c. xliii.

f. 51*b* is blank.

The *Speculum* seems to be a compilation of the fourteenth century; most of the earlier copies, and I should say most of the extant copies are German, though at least one early one is Italian. Much has been written about it in connection with the early block-book editions, but I do not know that any definite conclusion has been arrived at with regard to the identity of its author. The first forty-three chapters of it consist of a collection of types of the New Testament story with their antitypes. These are explained in the irregular rhyming Latin text, of which a few lines have been quoted. Most of the copies, like this, are illustrated with pictures, two at the head of each page, with two columns of text below them.

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There are three types to each antitype. The latter is represented at the top of the left-hand page, and the three types occupy the remaining space on that page and both spaces on the opposite one. Thus, when the book is opened, four pictures are seen, all connected in subject.

The first two chapters of the work form an exception to the general arrangement. They illustrate the story of the Fall, etc. The types and antitypes begin with the next chapter.

The copy before us is of very rough execution. The pictures have no backgrounds; no gold is used. Each picture measures $4\frac{5}{16}$ by 3. Above each is a rubric, and various notes and names are written in the field of the pictures. The figures are rudely drawn, and the colours coarse. A heavy green is prominent.

I shall not describe minutely the composition of each picture, but give the subjects, with short notes on them and on any peculiarities of treatment.

f. 3*b*. 1. Fall of the Angels.
2. Creation of Eve.
3. Prohibition of the Tree (Christ holds the hands of Adam and Eve).
4. Eve tempted by the Serpent (a winged dragon with female head).
5. Adam and Eve at the tree, eating.
6. Expulsion of Adam and Eve.
7. Adam digs, Eve spins.
8. Noah sends forth the Raven and Dove.
9. *The Angel appearing to Anne.* (I indicate the antitypes by italics.)
10. Dream of Astyages, who saw a vine proceeding from the body of his daughter, who became the mother of Cyrus.
11. The closed garden of Canticles IV.
12. Balaam and the angel, and the star.
13. *Birth of the Virgin.* She stands, crowned, between Anne and Joachim.
14. Tree of Jesse.
15. The closed gate of Ezek. xliii.
16. Temple of Solomon.
17. *Mary presented in the Temple.*
18. Fishermen find a golden table and present it in the temple of the Sun.
19. Jephthah offers his daughter.
20. The Queen of Persia in the hanging gardens constructed for her by her husband in order that she might see her own country afar off. Type of the Virgin in the temple.
21. *Marriage of Mary and Joseph.*
22. Marriage of Tobias and Sara.
23. The tower called Baris at Jerusalem: invincible like the purity of the Virgin.
24. The tower of David hung with shields. The virtues of the Virgin.
25. *Annunciation.*
26. Moses and the Burning Bush.
27. Gideon and the fleece (Gideon is in armour).
28. Rebecca and Eliezer.
29. *Nativity.*
30. Dream of Pharaoh's butler, who lies in bed; a vine over him.
31. Aaron's rod.
32. The Vision of the Sibyl who saw a Virgin and Child in the air, and expounded it to Octavian.
33. *Adoration of the Magi.*
34. The wise men see the star.
35. David and the mighty men who bring him water.
36. Solomon and the Queen of Sheba.
37. *Presentation of Christ.*
38. The Ark of the Covenant.
39. The golden candlestick.
40. Presentation of Samuel.
41. *Flight into Egypt.* Idols falling.
42. An image made by the Egyptians under the instructions of Jeremiah, representing a Virgin and Child (probably Isis and Horus).
43. The infant Moses at Pharaoh's court; burning coals and jewels are offered to him to see whether his previous exploit of trampling on Pharaoh's crown had been intentional or not. If he chose the jewels he was to be slain. An angel directed his hand to the coals and he put one to his mouth; his life was spared, but he was slow of speech afterwards. The story is told by Josephus among others.
44. The image seen by Nebuchadnezzar.
45. *Baptism of Christ.*
46. The Laver on the oxen.
47. Naaman washing in Jordan.
48. The Ark carried over Jordan.
49. *Temptation of Christ.* (Three scenes.)
50. Daniel destroys the idol Bel and kills the dragon.
51. David slays Goliath.
52. David slays the lion and bear.
53. *Mary Magdalene washes the feet of Christ.*
54. Repentance of Manasseh. He is seated, crowned, his neck bound to two posts by chains, his hands extended, his feet fixed in a horizontal beam between the posts.
55. The Prodigal Son returns.
56. Nathan reproves David.
57. *Christ enters into Jerusalem and weeps over it.*
58. Jeremiah laments over Jerusalem.
59. David's triumph after slaying Goliath.
60. Heliodorus entering the temple is scourged by angels. (Type of the cleansing of the temple by Christ; the story is in 2 Maccabees, iii.)
61. *The Last Supper.*
62. The Manna.
63. The Passover.
64. Melchizedek and Abraham.
65. *The soldiers sent to arrest Jesus fall to the ground.*
66. Samson slays the Philistines.
67. Shamgar slays Philistines.
68. David slays 800 men (according to the Vulgate rendering of 2 Sam. xxiii. 8).
69. *Judas betrays Christ.*
70. Joab kills Amasa.
71. Saul throws javelin at David.
72. Cain kills Abel.
73. *Christ mocked and spat upon.*
74. Hur, who had opposed the making of the golden calf, is spat upon by the Jews and suffocated. The story is told by Petrus Comestor in the "Historia Scholastica."
75. Ham mocks his father, Noah.
76. The Philistines bind and mock Samson.
77. *Christ scourged.*
78. Achior bound to a tree by the Assyrians. The story is in Judith, vi.
79. Lamech mocked by his two wives.
80. Job tormented by his wife and the devil.
81. *Christ crowned with thorns.*

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82. The concubine (Apemen) of the King of Persia mocks him. The allusion is to an incident related in 1 Esdras iv. 29.
83. Shimei mocks David.
84. Hanun insults the ambassadors of David (2 Sam., x).
85. *Christ bearing the Cross.*
86. Isaac bearing the wood.
87. The Heir cast out of the vineyard and killed (in the Parable of the Wicked Husbandmen).
88. The spies carrying the grapes from Eshcol.
89. *Christ nailed to the Cross.*
90. Tubal Cain beating an anvil with two hammers. This was the traditional origin of harmony. The prayer of Christ for his murderers is compared to the harmony elicited by the hammers.
91. Isaiah sawn in sunder.
92. The King of Moab offers his firstborn son on the wall (2 Kings, iii).
93. *Christ on the Cross*, with the thieves, and the Virgin and S. John.
94. The tree seen by Nebuchadnezzar.
95. Codrus, King of Athens, disguises himself and is slain to save his country.
96. Eleazar Maccabæus pierces the elephant, and is slain himself (1 Macc., vi).
97. *Christ on the Cross mocked by the Jews.*
98. Michal derides David.
99. Absalom in the oak, pierced by Joab.
100. King Evil-merodach cuts up the body of his father into three hundred pieces. The source of this story is a Rabbinical tradition, preserved by Solomon Jarchi among others. The exhumation of the king by his son betokened the annulling of all the acts of the former, and fulfilled the prophecy of Isaiah (xiv, 19).
101. *The Virgin bewails Christ.*
102. Joseph's coat shown to Jacob.
103. Adam and Eve bewail Abel.
104. Naomi bewails her husband.
105. *The Entombment.*
106. David buries Abner.
107. Joseph put into the pit.
108. Jonah cast into the sea and swallowed by the fish.
109. *Christ enters Hades.* Four rows of figures showing the *Limbus patrum*, Purgatory, the *Limbus puerorum*, and Hell.
110. The Three Children in the Furnace, with the angel.
111. Daniel fed in the den of lions (*see* Bel and Dragon).
112. The ostrich, whose chick is confined in a glass vessel, brings a certain worm (in Hebrew tradition called Samir), whose blood breaks the glass.
113. *Christ triumphs over the devil.*
114. Benaiah slays a lion in a pit.
115. Samson rends a lion.
116. Ehud slays Eglon in his palace.
117. *The Virgin trampling on the devil.*
118. Judith slays Holofernes.
119. Jael kills Sisera.
120. Queen Tomyris kills Cyrus.
121. *Christ leads the fathers out of Hades.*
122. Moses leads Israel out of Egypt.
123. God delivers Abraham out of the fire into which Nimrod had thrown him for refusing to worship idols.
124. Lot delivered out of Sodom.
125. *The Resurrection.*
126. Samson escapes from Gaza with the gates.
127. Jonah cast up by the fish.
128. The stone which the builders rejected is placed at the head of the corner.
129. *The Ascension.*
130. The Ladder of Jacob's vision.
131. The lost sheep of the Parable (the human race) brought back.
132. Translation of Elijah.
133. *Descent of the Holy Ghost.*
134. The Confusion of Tongues.
135. The giving of the Law.
136. Elisha fills the widow's vessels with oil.
137. *The Virgin alone after the Ascension.* She is surrounded by compartments containing emblems of the Annunciation, Nativity, and Passion.
138. Anna, the mother of Tobias, mourns his absence.
139. The woman searches for the lost piece of silver.
140. Michal given by Saul to Phaltiel mourns.
141. *The Assumption* (*Coronation*) *of the Virgin.*
142. David brings the ark to his house.
143. The woman clothed with the sun (Rev., xii).
144. Bathsheba seated beside Solomon.
145. *The Virgin interceding for Mankind*, with SS. Francis and Dominic.
146. Abigail intercedes with David for Nabal.
147. The woman of Tekoa intercedes for Absalom.
148. The wise woman of Abel-Beth-Maachah intercedes with Joab for her city (2 Sam. xix).
149. *The Virgin as the protectress of men* sheltering them under her mantle.
150. Moses besieges the city of Saba. Tharbis, the king's daughter, falls in love with him, marries him, and delivers the city. This exploit of the youth of Moses is told by Josephus.
151. The woman of Thebez slays Abimelech.
152. Michal protects David from Saul.
153. *Christ shows his wounds to the Father.*
154. Antipater (accused of treason) shows his scars to Julius Caesar to prove his fidelity.
155. The Virgin shows her breast to Christ and pleads for men.
156. Esther intercedes for her people.
157. *The Last Judgement.*
158. The Parable of the Talents. The unfaithful servant lies before the king, with bound hands and his feet in what is meant for a pair of stocks.
159. The Ten Virgins in two rows.
160. Daniel and Belshazzar: a huge hand writing on the wall.
161. *The Torments of Hell.*
162. The enemies of David torn with iron instruments.
163. The men of Succoth hung head downwards and torn with thorns by Gideon.
164. The Egyptians drowned in the Red Sea.
165. *The Joys of Heaven.*
166. The Queen of Sheba and Solomon.
167. The feast of Ahasuerus.
168. The children of Job feasting.
169. *Miraculum de passione Christi.* A hermit, to whom Christ appeared bearing the Cross, and told him that the greatest service he could do was to bear the Cross spiritually.
170. *Hours of the Passion. Vespers.* Last Supper.
171. *Compline.* Agony in the Garden.
172. *Matins.* Betrayal.

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173. *Prime.* Christ before Pilate.
174. *Tierce.* Scourging.
175. *Sext.* Bearing the Cross.
176. *None.* Crucifixion.
177. Dominican friar (with sword in his breast), who received a revelation as to meditating on the sorrows of the Virgin.
178. *The Seven Sorrows.* 1. Presentation in the Temple.
179. 2. Mary and Joseph told to flee into Egypt.
180. 3. Christ and the Doctors.
181. 4. Betrayal.
182. 5. Crucifixion.
183. 6. Entombment.
184. 7. Virgin among the instruments of the Passion.
185. *The Seven Joys.* A priest in bed; Virgin and angel appear and bid him meditate on the Seven Joys.
186. 1. Annunciation.
187. 2. Nativity.
188. 3. Visitation. (Out of place.)
189. 4. Adoration of the Magi.
190. 5. Presentation.
191. 6. Christ and the Doctors.
192. 7. Coronation of the Virgin.

103. LIFE OF ST. BENEDICT. Vellum, $5\frac{1}{4} \times 3\frac{1}{4}$, ff. 11; pictures, only with explanatory legends; cent. xiii (late); in very fine style, probably Eastern or North-Eastern French. Binding: modern stamped morocco with imitation of old stamps. Bookplate of Mr. Bennett; acquired by him from Rosenthal of Munich. The first quire is of 8 leaves, the second apparently of 4, the fourth leaf wanting.

The drawings are entirely in grisaille without backgrounds. Each page contains two, one above the other. The legends, which are somewhat defaced, are written on the upper band of the plain frame, and on the band separating the two subjects. The legends have coloured initials, and there is an occasional touch of red or blue in the pictures, *e.g.*, in No. 30.

1. f. 1*b*.

Bis bini iusti narrant uitam Benedicti
Scribit Gregorius scrutantur (*sic*) singula Petrus.

On *l.*, under a trefoil arch with roof above, Gregory sits writing, in peaked mitre and chasuble; the Dove at his ear.

On *r.*, outside, kneels Peter (Gregory's interlocutor in the Dialogues of Gregory) holding a scroll; behind him stand four bareheaded Benedictines holding crosiers. They are the sources of Gregory's information concerning S. Benedict.

2. Liberior sit [*or* fit] ei progressus progeniei
Care diligitur · studii feruore nutritur.

On *l.*, under an unsupported canopy, sits a lady (Benedict's mother?) on a backless seat; on *l.* stands a bareheaded girl with long hair; on *r.* a nurse with covered head, and book, chucks the chin of the child Benedict who stands on *r.* looking up at her.

3. f. 2*a*.

Hic ablactatus puer est ad dogma uocatus
Ut sibi uita pia crescat morumque sophia.

On *l.*, a man with sword, and a doctor in furred hood and cap with central peak; on *r.*, under trefoil arch with roof above, Benedict, as child, handles book on desk, the nurse behind him; on *r.* stand three men, clerics, surprised; one has a roll.

4. Hic studio spreto mundum fugit et pede leto
Exulat · hunc sequitur que fida nutrix reperitur.

The nurse on *l.*, her hand on the shoulder of the boy Benedict, who points over a rocky hill, and lays his hand on it.

5. f. 2 *b*.

Loris constrictus fidei puer hic Benedictus
Flentem solatur · fractum prece uas reparatur.

The nurse on *l.* weeps; table in *c.*, tree by it, under it the wooden sieve or trough falling, with a longitudinal break in it. Benedict nimbed, kneels on *r.*; Divine Hand above.

6. Ad templi ualuas postquam suspenditur hoc uas
Mente fugit sana ne sit sibi gloria uana.

On *l.* a crowd of six people; one points to the trough hanging on a peg, fixed to the N. turret at the west end of an aisled church, with two-light windows, pinnacles, and open door.

7. f. 3*a*.

Deuia querenti Romanus et antra petenti
Noscens uelle suum confert habitum sibi sanctum.

Benedict on *l.*; Romanus puts a habit over his head; on *r.* a mountain and a tall cell below and in front of it.

8. Inde cibat clausum sathanas turpem rapit ausum
Ut [sanctos] angat et [tintinnabula] frangat.

A mountain with a building on it; Benedict's body projects to *r.* from a cave, he stretches his hands up to a basket let down by Romanus from above on *r.*; a devil in air throwing stones.

9. f. 3*c*.

Dicitur huic pasce mihi seruum tempore pasche
Nam tibi prestatur cibus is fame dum cruciatur.

On *l.* mountain and church on it; in *c.* large trefoil arch and roof above; a tonsured man in bed; Christ appears in air with blank scroll. In another room on *r.* a servant stirs pots before a fire; fish hang above.

10. Prespiter allata dape · sicque uia peragrata
Prandia dans licita deuenit ad antra cupita.

The priest carrying a pot, and with other vessels on a staff over his shoulder, stands before Benedict, who sits by a cave in a hillside.

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Inc. de arboribus et de herbis. Arborum nomen sive herbarum 105

. . . Buxum uero de ligno composito.

De terra. Terra est in media mundi regione posita. 112

De orbe, 112*b*; *de Asia*, 113; *de Europa*, 115*b*; *de Affrica*, 117.

Ending: unum andrometus uocatur alterum bisateum.

4. *Sermo de beato Ioseph.* 118

Quotiens fratres karissimi lectiones de testamento ueteri recitantur.

. . . istos ualeat excusare correcta. Quod ipse prestare dignetur qui uiuit et regnat deus per omnia secula seculorum. Amen (120*b*).

A bit of a later MS. has been pasted on to this page, and removed.

Mr. Cockerell notes the close similarity between this book and MS. Royal 12, c. xix. in the British Museum.

The pictures, which are sometimes rectangular, sometimes round, have external frames of red and white, green and white, or gold ⌒. Within there is usually a broad band of colour, red, green, or blue (sometimes two bands), while the central field is almost always of plain gold. The bands of colour are often ornamented with small white dots or rings. The animals represented are often coloured blue, brown, or red, shading into white. The drawing is admirably bold and ~~grim~~, and the whole effect most excellent.

1. f. 8*a*. Initial to Bestiary. Christ with cross, nimbus, and long white cross-staff, beardless, stands blessing.

2. Two lions licking two cubs; a third cub.

3. f. 9*b*. Blue antelope with horns caught in tree on *r.*; man on *l.* spears it.

4. f. 10*b*. Centaur galloping to *r.*, holding a snake.

5. Porcupine. Hedgehog with spikes covered with red apples.

6. f. 11*b*. Fox lies on its back. Five birds perch on it; two peck its tongue. Five young foxes look out of holes in the ground.

7. f. 12*b*. Maid seated on *l.*; blue unicorn lays its head in her lap. Two hunters with axe and spear, the latter pierces it.

8. f. 13*b*. Hunter gallops after beaver on *r.* and spears it.

9. f. 14*b*. Hyaena with spiky mane devours corpse in stone tomb.

10. f. 15*b*. Hydrus (dragon) enters mouth of red crocodile and pierces its body.

11. f. 16. Hydra. Serpent with five heads and two legs.

12. f. 17. Three sirens. Women with birds' bodies and legs, and fish-tails; one holds comb and two others fishes.

13. f. 18. Two wild goats facing feed on a tree on a hill.

14. f. 19. Onager; green donkey.

15. f. 19*b*. Man shoots at ape on *r.*, which has a young one (green) in its arms and another (blue) on its back.

16. f. 20*b*. Bearded satyr with a kind of thyrsus.

17. f. 21. Blue panther breathing out red rays. Beasts follow it and meet it (attracted by the sweet breath); only the dragon goes into a hole in the ground.

18. f. 23. Elephant with three mailed men in castle on its back.

19. f. 25. Blue wolf. Sheep in roofed shelter on *r.*

20. f. 27. Seated king (Jason or Lysimachus) assailed by two men, a dog couches at his feet; a third man stands on *r.*

21. Six dogs swimming a river.

22. f. 28. Judge with spear seated on *l.*, men before him. In front a dead man, below whom a dog couches; on *r.* the dog seizes the throat of the culprit.

23. f. 30. Stag and does going to *r.*; trees behind.

24. f. 30*b*. Three weasels.

25. f. 31*b*. Corn on *l.*; ants (red) scattered about, and on green ant hill on *r.*

26. f. 33. Ibex leaps headlong from rock.

27. f. 33*b*. Man and woman on hill surrounded by flames; this represents certain stones which flame up when a man and woman meet on the hill where they are.

28. f. 34. Two eagles, one looks at the sun, the other pecks a stone (to break off its superfluous beak and so renew its youth).

29. f. 35. Tiger looks at round mirror in which it is reflected; hunter rides away on *r.* carrying its whelp.

30. p. 35*b*. Leopard with mane.

31. f. 36. Blue lynx.

32. f. 36*b*. Griffin carrying off a pig.

33. Two boars, red and green.

34. f. 37. *Bonacon* lion with curling horns, four men on *l.*; one pierces it.

35. f. 37*b*. Bear licking three shapeless cubs into shape.

36. f. 38*b*. Manticora, red beast with human head.

37. f. 39. Parandrus, having blue breast with deer's antlers.

38. Eale beast with horns pointing forward.

29. f. 39*b*. Sheep, horned.

40. f. 40. Ram.

41. Two sheep, hornless.

42. f. 40*b*. Goat.

43. f. 41. Blue ox.

44. f. 41*b*. Bullock.

45. f. 42. Camel with two small humps.

46. f. 43. Dromedary without humps.

47. f. 43*b*. Ass.

48. f. 44. Horse.

49. f. 46*b*. Three cats on *l.*; one plays with mouse, another on *r.* watching a mouse.

50. f. 47. Mouse eating wafers marked with a cross.

51. Mole.

52. f. 47*b*. Leucro[ce]tta. Red beast with mane galloping to *r.*

Inc. de naturis uolucrum.

53. f. 48. At top, the sun; three blue eagles; two look at the sun (one has a fish in his claws); the third in *c.* plunges head downwards.

54. f. 48*b*. Two vultures looking back at each other; tree in *c.*

55. f. 49*b*. Swan with fish in beak, washing in green water.

56. f. 50. Four cranes on *l.* doing the goose step; one on *r.* holding a stone in its claw (to keep itself awake).

57. f. 50*b*. Green parrot.

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SECULAR BOOKS

107. BESTIARY. Vellum, $8\frac{1}{2} \times 6\frac{1}{8}$, ff. 120; 24 lines to a page; cent. xii (*circa* 1170); in a fine hand. Binding: green morocco of cent. xix (early). Bookplates of Mr. William Morris and Mr. Bennett. It was formerly in the collection of the Duke of Hamilton, sold to the German government, and re-sold in London in 1889. Its early history is given with unusual fullness on f. 1*b* in the following words:

Anno M°.C°.Lxxxvii° ab incarnatione domini In uigilia sancti Mathei apostoli Philippus apostolorum Can(on)icus Lincolniensis ecclesie donauit deo et ecclesie S. Marie et S. Cuthberti de Radeford ad edificationem fratrum ipsius ecclesie imperpetuum unum optimum psalterium glosatum . et quatuor euangelistus glosatos in uno uolumine elegantissimo . et Genesim glosatam . et Meditationes beati Anselmi Cantuariensis archiepiscopi . et Bestiarium . et Mappa(m) mundi . et ad peticionem ipsius Philippi, consensu Anchet' prioris et omnium fratrum excommunicati sunt candelis accensis et stolis acceptis ab omnibus sacerdotibus et canonicis predicte ecclesie quicunque aliquem de predictis libris elongauerit extra septa curie S. Cuthberti ex quacunque causa . Quisquis ergo aliquem de predictis libris extra curiam S. Cuthberti commodauerit uel commodatum acceperit, deposuerit uel depositum acceperit, pignori dederit uel acceperit, donauerit uel donatum acceperit, uel quocunque titulo alienationis alienauerit uel acceperit, uel ui uel clam abstulerit, uel precario cuiquam concesserit, nouerit proculdubio se iram et indignationem omnipotentis dei incursurum.

Philip, Canon of Lincoln, then, gave the book with others in 1187 to the Augustinian Priory of Radford, now called Worksop.

Collation: 1? (three left), 2^4, 3^8-9^8, 10^8 (wants 4, 5), [quire lost?], 11^8, 12^{10}, 13^8, 14^8, 15^8 (8 canc. and replaced, 1 added), 16^8.

CONTENTS

Tract on the world and creation. 2
De forma mundi. Mundus dicitur quasi undique motus.
De creatione mundi. Creatio mundi quinque modis scribitur.
De etatibus mundi. Prima etas in exordio. 2*b*
. . . quarum de cursus per generationes et regna ita inspicitur.
Igitur perfecti sunt celi et terra (Gen. ii. 1). 3
. . . et non erubescebant.
Homo dictus quia ex humo est. 4*b*
. . . greges uero caprarum et ouium.
De auibus. Unum autem nomen auium. 5
. . . docuit homines quid nomen arcetur.
Sermo qualiter peccator deo placere ualeat. 6
Quociens cunque peccata uult factori suo placere
. . . ne aliquid ad exemplum bonorum factorum desit in nobis.
2. Inc. liber de naturis bestiarum et earum significationibus. 8
Bestiarum uocabulum proprie conuenit leonibus, etc.
The next division of the text (after the section on birds) follows a section on the *Capra*, which ends:
lauacrum regenerationis in uitam eternam.
Inc. de naturis piscium. 68*b*
Ciuitas sytie que nunc tyrus dicitur.
After f. 69 a quire seems to be gone.
Ends f. 76*b*. Ut luligo et huic similia.'
De aquis. Aqua dicta quod superficies eius equalis sit. 77
. . . odore abigit proximanter.
De naturis serpentium. Draco maior cunctorum serpentium. 78
At f. 88 there seems to be a slight change of writing and vellum.
Ends f. 89: ita et hominis morte serpens.
De uermibus. Vermis est animal quod plerumque de carne. 89
. . . sicque agitatus perlabitur.
3. Tract de naturis rerum. 90*b*
Natura dicta eo quod nasci aliquid faciat.
(On the human body.)
. . . flores purpurei mortuis prebentur.
De gradibus etatis. Gradus etatis sex sunt. 101*b*
. . . hoc est humum inicere.

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11. f. *4a*.

Affuit in mente sibi falsa libido repente
Uincat ut hanc mire cruciatur corpore dire

Benedict (bearded), half length, in cave with book; a blackbird (the tempter) flies toward him; on *r.* a lady (Lust) seated on an eminence; below Benedict, nude, rolls among thorns.

12. Postulat istorum Benedictum grex monachorum
Ut rector morum prelatus fiat eorum.

Doorway on *l.*; group of six monks, some kneeling to Benedict, who is seen half length in cave in hill on *r.*

13. f. *4b*.

Affectu (?) mentis sumunt simul omnipotentis
Dona sed ipsorum fit leccio (?) rex superorum.

On *l.* tree with vessels at foot; in *c.* a table, with food and knives; a monk, seated, urges Benedict, also seated full face with joined hands, to partake. Tree on *r.*

14. Post diuulgatur et eum populus ueneratur
Fundit et ipse bona doctrine celica dona.

A crowd on *l.* of six, two offer a basket of fruit and bread; Benedict in cave on *r.*; goats and sheep on the hill.

15. f. *5a*.

Acrius hos nitens nec eis pro crimine parcens
Destruit hic uirus cruce quod dat grex sibi dirus.

Door on *l.*, long tiled roof above; on *l.* a monk holding goblet, which splits; Benedict, bearded, at table raises his hand in blessing; by him two monks at table surprised.

16. Hoc scelus ut patuit omnes fugiendo reliquit
Et degens secum perfecit quod fuit equum.

Church on *l.*; six monks before it address Benedict, half length, in cave in hill on *r.*

17. f. *5b*.

Construit hic claustra sollers monachis duodena.
Dans hiis prelatos morum titulis bene gratos.

Benedict, nimbed, with crosier on *l.*, directs two workmen with hatchet and adze who stand at the west door of an aisled pinnacled church with flying buttresses.

18. Ex romanorum claro cetu populorum
Nobilis adueniens sua pignora tradit ei gens.

Doorway on *l.*; Benedict with crosier; man in furred gown presents one of two children. Two men and a woman beyond him, one presenting the second child. Woman in doorway on *r.* looks out.

19. f. *6a*.

Hic dum decipitur ne possit soluere uota
Uirga corripitur et abit temptatio tota.

On *l.* Benedict strikes a monk with a staff; a devil in air and a devil at his feet; on *r.*, in church (seen in trefoiled arch) three monks stand before an altar with cross and two candles on it.

20. Fratres aggressi patrem dicunt quia fessi
Longius haurimus limpham, quod ferre nequimus.

End of building on *l.*; Benedict sits at desk before it; four monks on *r.* address him.

21. f. *6b*.

Huic su(m)pto puero dominum petit ordine mero
Signaque diuina profert ope saxea trina.

Boy on *l.* in monk's habit; Benedict on *r.* on hill, piles three stones together (to mark the spring of water).

22. Huic ut mandatur ubi signa fuere locata
Saxum nudatur rupis et dat flumina grata.

Building on *l.*; Benedict, with crosier, points; two monks, with habits girt up, dig by the three stones on the hill, and water gushes out.

23. f. *7a*.

Frater ut abscidit uepres patre precipiente
Falcastrum cecidit · quod suscipit unda repente.

Building on *l.*; Benedict seated with book; bearded man on *r.*, with scythe, mowing; on *r.* the scythe-blade in water under a hill.

24. Maurum qui meste ueniens adit atque modeste
Susceptus (?) graditur Benedictus ubi reperitur.

Benedict seated on lion-headed seat, with jewelled book at desk, looped-up curtains above; on *r.* Maurus with key points to man with scythe-handle on *r.*

25. f. *7b*.

Ad loca deueniens pater atque manubria fingens
Terra reduxit ei mores imitans elysei.

Building on *l.*; the mower, and Maurus with key; Benedict on *r.*, blessing, with scythe-handle, puts it towards the scythe-blade in the water.

26. Maurus dirigitur Placidus dum precipitatur
Ut Petrus erigitur in aquis, puer et liberatur.

Benedict seated, curtain above, speaks to Maurus; on *r.* Maurus, walking on the water, pulls up the boy Placidus, who has a bucket; fish in the water.

27. f. *8a*.

Est uox audita pueri superest mea uita
Ueste patris munda qua sum saluatus in unda.

Benedict seated under roof by desk; Placidus, with bucket, followed by Maurus, stands on *r.*

28. Prespiter iste satur uiciis scelus hic meditatur
Mittat ut obscenum sancto in (?cum) pane uenenum.

The priest sits under a canopy on *l.*, a devil at his ear. He gives a round cake to a kneeling man, with hat on back.

29. f. *8b*.

Munus suscipitur et coruus adesse iubetur
Illi precipitur uirus quod ab inde locetur.

The messenger gives the cake to Benedict (at table with a surprised monk). Benedict takes it with one hand, and with the other hands it to a crow. On *r.* the crow with the cake in his beak, flying; below, the cake lies at the bottom of a hill.

30. Cernens se casse trite ille uenena parasse
Nititur ad uenerem fratrum conuertere mentem.

The presbyter sits on *l.*, the devil at his ear, and addresses a group of seven women on *r.*, with long hair and red wreaths.

There may perhaps be a gap at this point (where a quire ends). But compare MS. 104, Nos. 29 sqq.

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31. f. 9*a*.

Cassini mundat montis loca demone plena
Et christi fundat sub nomine templa serena.

On *l.* monk with book. Benedict with crosier and adze splits the image of a demon standing on a bracket on the wall of a towered church-like building on a hill on *r.*

32. Pectore deuoto plantans conamine toto
Ecclesiam, (f)ana docuit fore g . . ta pagana.

Benedict stands within a railing on *l.*, addressing a seated group of eleven people, men and women, some richly dressed.

33. f. 9*b*.

Astitit hic dira sathanas commotus in ira
Et merens fatur ab eo quod uim patiatur.

Two trefoil-arched canopies supported by a central shaft with door. Under that on *l.* three monks listen and look through door. On *r.* Benedict sits at desk. The devil on *r.*, with scroll, addresses him.

34. Saxum portari nequit aut sursum releuari
Cumque paterna datur benedicciо mox leuigatur.

On *l.* Benedict with crosier, blessing. On *r.* four monks surround a hill on which is a stone, whereon sits a devil, cross-legged, with a long sword.

35. f. 10*a*.

Terruit hos signis falsis fantasticus ignis
Patris ut accessit precibus fantasma recessit.

On *l.* a man with adze raised to strike; an elf in peaked cap emerges from a rock or stump, and addresses him. In *c.* a building (trefoil arch and roof above). Two monks pour water on a fire (imaginary). The elf, nude, lies in front. On *r.* group of monks address Benedict, who stands with crosier.

36. Ad patres pergo, sathanas ait · affuit ergo
Murum confregit, puerum quoque morte subegit.

Under roof on *l.* Benedict with book sits and looks up at a devil in air outside. In *c.* a monk with staff directs a boy who walks up a ladder with a load of stones. On *r.* the devil, on top of a wall, throws down stones at the boy, who falls.

37. f. 10*b*.

Est puer allatus inimici fraude necatus
Et patris orantis mox instat in aure tonantis.

Monks on *l.*, one holds up the dead boy. Benedict, with crosier, lays hand on his head. On *r.* a building; trefoil arch with lamp hanging in it; Benedict kneels; the boy lies in front.

38. Redditur hic uite puer · inde pater sibi mite
Imperat ut cepta peragat uirtute recepta.

Benedict, with crosier, on *l.*; the boy stands before him; five monks on *r.* in surprise.

39. f. 11*a*.

Fratres mittuntur qui dum pariter gradiuntur
Femina prouecta uocat illos ad sua tecta.

Under a roof on *l.* (trefoil arch), Benedict seated. Outside two monks with staves set off; one bows to him.

40. Citra mandata sumunt sibi prandia lata
Nam spacii meta fuerat non plena dieta.

The two monks at table, one eats, the other holds a goblet. Their hostess stands on *r.*

41. f. 11*b*.

Dum se nituntur defendere corripiantur
Fratres atton(iti) qui flectunt genua patri.

Benedict sits, angry, in building on *l.* Outside two monks kneel to him. On *r.* they stand speaking (defending themselves).

42. Pergere ieiunus ad eum uir uouerat unus
Est · [uoti] lator cui iungitur iste uiator.

On *l.* bareheaded man with staff; tree; hooded man (the devil) with bundle on staff on his shoulder; tree on *r.*

This picture corresponds to No. 40 of MS. 104. Probably nearly forty pictures are wanting to complete this series.

104. LIFE OF ST. BENEDICT.

Vellum, $10\frac{7}{8} \times 8$, ff. 46; usually about 16 lines of text on a page; cent. xv (*circa* 1450?). Bound in red flowered silk over boards. In the covers are pasted two bits of a large paper service book (xvii) coarsely ornamented, with music on a five-line stave. One initial has a picture of a phoenix on its pyre looking at the sun.

The bookplate of Mr. Bennett is in the volume. Also the stamp of the Museo Cavaleri. An elaborate account of the MS., in French, which accompanies the volume speaks of Cavaleri as a "collectionneur milanais de la seconde moitié de ce siècle [the nineteenth] qui avait recueilli toute une série de manuscrits provenant de l'abbaye bénédictine de S. Sixte de Plaisance."

On f. 2, at the bottom, in red, in the original hand, is this note: "Iste liber est monachorum congregationis sancte justine: deputatus fratribus nostris monasterii sancti Sixti de placentia." Then the later number, 116.

The French annotator says on this: "Sainte Justine était la patronne de la congrégation bénédictine de toute l'Italie septentrionale. L'inscription qui précède indique que ce présent vient d'un couvent d'hommes. Or dans cette contrée il y avait surtout deux couvents de Bénédictines sous l'invocation de S^te^ Justine: celui d'Acqui en Piémont et celui de Lucques. Nous estimons qu'il provient de ce dernier couvent. Celui de S. Sixte de Plaisance était de beaucoup plus célèbre et plus important que les autres; il a été reconstruit à la fin du XV^e^ siècle."

I do not know why he does not mention the convent of S. Justina at Padua, which was undoubtedly Benedictine. There is a catalogue of its library, dated 1453 (printed in Mazzatinti, *Inventario delle Manoscritti Italiani delle Biblioteche di Francia*, vol. ii, 1887). The formula of ownership, as described in

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the original preface to this, was: "Iste liber est monachorum congregationis S. Justinae, ipsi monasterio S. Justinae Patavii deputatus." It appears to me that Padua was the headquarters of the congregation, and that the books belonging to the congregation were *deputati*, or assigned to the various dependent houses, of which S. Sisto of Piacenza was one. The origin of the book must therefore be Paduan.

As to the general character of the paintings, one French annotator makes the following remarks:

"Ses peintures portent visiblement la caractère de l'école de Giotto, dont l'influence était encore très sensible en Italie à cette époque, certainement dans les couvents. La Naissance de la Vierge, de Giovanni da Milano, fresque de l'église de Santa-Croce à Florence, semble avoir servi de modèle pour notre miniature représentant la naissance de S. Benoit, tandis que les funérailles de Ste Scolastique rappellent la Mort de St. François de Giotto lui-même, peinte également à Santa-Croce.

"Ce qui est incontestable c'est que le peintre de nos miniatures fut un artiste d'un talent supérieur. Peut-être même faudrait-il y voir deux mains différentes. A côté des choses d'une naiveté presque enfantine, mais touchante, on y trouve nombre de scènes remarquablement composées, où les personnages sont groupés avec art et un réel sentiment du pittoresque. Le dessin est généralement bon, souvent très fin, et malgré l'insignifiance du modelé, les figures sont bien expressives, bien caractérisées, grâce surtout à la vérité des attitudes. Ce qui laisse le plus à désirer c'est la perspective. La partie architecturale très variée, est particulièrement interessante et instructive. Le souci des détails prouve qu'il y a là plus de réalité, de reminiscences, de copies même de certains monuments de l'époque que de fantaisie. . . .

"Il semble hors de doute que toutes ces peintures furent d'abord exécutées purement en grisaille, et que ce n'est qu'après coup qu'on y ajouta une coloration, afin d'en rompre la monotonie et de les mettre plus en relief. Elles n'ont evidemment pas gagné au point de vue esthétique: mais les détails des costumes civils se sont ainsi trouvés mieux précisés. La couleur rouge qui domine dans les architectures ne doit pas surprendre: on la rencontre employée communément dans les manuscrits de cette époque exécutés en Italie.

"Celui-ci est une œuvre remontant au milieu du xve siècle et porte tous les caractères de ce qu'on appelle l'art lombard, bien qu'il se fût déjà créé dans la contrée septentrionale de ce pays plusieurs écoles de peinture nettement différenciées les unes des autres. Peut-on préciser davantage son origine? Nous le croyons: En effet, la miniature du f. 23, où est représenté l'envoyé du roi goth Totila, offre dans ce personnage les traits frappants de *Lionel d'Este*, qui fut souverain de Ferrare de 1441 à 1450, et une grand protecteur des arts. Cette ressemblance est attestée par des médailles contemporaines reproduisant son effigie. Le présent manuscrit semble donc un produit artistique d'origine ferraraise. Fut il l'œuvre d'un moine ou d'un laïque? On ne saurait le dire. Toujours est-il qu'il représent un prototype célèbre en son temps, attendu qu'il se conserve à la bibliothèque de Mantoue un manuscrit semblable et contemporain de celui-ci, où certaines miniatures sont absolument identiques. Il faut encore noter que le pays ferrarais avait au xve siècle un grand culte pour S. Benoit, ce qui est attesté par ce fait, qu'après la construction de l'église consacrée à S. François (1494) on commença à Ferrare celle vouée à S. Benoit presque immédiatement (1496), fait bien rare en Italie en dehors des monastères appartenant à l'ordre de S. Benoit."

It would clearly be of great interest to procure some knowledge of the Mantuan manuscript referred to here, but at present I have not been able to find out anything about it. For the rest there are two important questions of fact raised by these lines. Have the pictures been repainted to the extent supposed by our critic? Is the figure on f. 23 likely to be a portrait of Lionel d'Este? I should myself be inclined to answer the first question in the negative. I do not doubt that there has been retouching in some places, but I do not see that there is evidence that the colours of draperies, buildings, etc., have been wholly added.

As to the portrait of Lionel d'Este, I am doubtful. It is a possibility, but, I think, not much more. The costume and mode of wearing the hair are those of an Italian prince of the period, naturally enough; I doubt whether it can be said that the face is really meant for that of Lionel d'Este and no one else.

The text of the volume is, in the main, a translation into Italian of the second book of the Dialogues of S. Gregory, which treats wholly of the life of S. Benedict. A few rubrics are prefixed. The hand is beautiful and regular.

On f. 1, in red:

Nel nome del signor nostro miser iesu christo e de tuta la corte celestiale amen. In comincia el secundo libro de li dyalogi de lo eximio doctore e summo pontifice sancto Gregorio papa primo lo quale a petitione de petro diacono cardinale descrisse la uita e costumi del glorioso homo sancto Benedecto secundo che gli fue narrato da quatro suoy monachi degni de fede cioe Constantino . . . Valentiniano . . . Simplicio . . . et Honorato . . . etc.

On f. 1*b*, 2*a*, are three more rubrics descriptive of the first pictures, and also the inscription of ownership quoted above.

On f. 2*b*, the text begins. It has a large initial (dark red, blue, and green, on gold ground) of S. Gregory, in tiara and red robe, seated, full face, at green table, writing on a scroll which hangs over the table in front; behind, a green niche. This initial is in a style quite different from that employed elsewhere in the book. It may be said to be illuminator's work, whereas the other pictures are illustrator's work, and are adapted for enlargement.

Text: Fue vno homo de uita uenerabile di nome e di gratia benedecto.

Cap. xlii ends on f. 44*b*: in questo mezo repigliamo le forze del parlare per questo tacere e riposso. Finito e el secundo libro di dyalogi de sancto Gregorio papa del uita del glorioso padre miser sancto Benedecto. Deo gratias. 116.

This number, it will be remembered, occurred on f. 2*a*. It was the number of the book in its library, and is added in later ink.

There are two flyleaves at the end from a service-book in double columns, of cent. xv, clearly written, containing lessons, antiphons, etc., for the Christmas season.

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The illustrations, which occur on nearly every page, are of oblong form and vary in dimensions from almost full-page size (6⅜ high by 5⅛ broad) to 2⅜ by 5⅛. The frames are plain, usually tinted with light yellow; the backgrounds plain; buildings commonly washed with red, sometimes pale brown, or even green; draperies have their folds lightly coloured in blue, red, pink, green, etc.; the habits of the monks are throughout pale brown, not black; the trees are of symmetrical form, sometimes cut into shapes, but most commonly growing in the form of a bunch of ears of corn, coloured green. The drawing is the work of a practised hand, working rather rapidly.

1. Two scenes under two arches, coloured green.

On *l.* Gregory, throned, between two cardinals; Peter, bareheaded, in cardinal's robe, before him; and four kneeling Benedictines.

On *r.* four youths in fine dresses (one with a large spreading hat) talk to three monks on *r.*

In both scenes the monks are probably Constantine, Valentinian, etc., the disciples of Benedict mentioned in the rubric.

2. f. 1*b*. Birth of Benedict. In a wooden-ceiled building, coloured pink outside; in the foreground on *l.* a woman washing linen at fireplace; two others wash the child in a tub; two more maids in the background, one pouring water over the hands of the mother in bed, another bringing in a tray with drink; underneath the bed, a cat and mouse.

3. f. 2*a*. Baptism of Benedict. In a triapsal church, coloured brownish yellow; the font is a hexagonal stone structure in *c.*; the priest is baptizing the child (held over the font by a man on *r.*) by affusion from a flagon; two boy servers, one with book, the other with vessels; a crowd of spectators.

4. f. 2*b*. Benedict at school. Presented to the master on *r.* by a youth; fourteen other boys, two of them fighting; pink building, with angels in pediment.

5. f. 3*a*. Benedict sent to Rome. At the city gate of Nursia, with his parents, his nurse, and other spectators; horses and mule with attendants on *r.*; on the mule's back a little dog.

6. f. 3*b*. Two scenes.

On *l.*, Benedict at school at Rome. In a wainscoted hall, with seven other pupils; master in desk on *l.*

On *r.*, he precedes his nurse to *r.*; city wall on *l.* They are leaving Rome for the desert.

7. f. 4*a*. Two scenes.

On *l.*, in a room, a broken sieve (drawn as an oblong wooden trough) lies on a table; Benedict blesses it, and it is mended; the nurse, on *l.*, laments, for it was borrowed.

On *r.*, in a street, a young man hangs up the sieve (by means of a pole) at the door of a pink church on *r.*; spectators on *l.*

8. f. 4*b*. Benedict at Subiaco. On the edge of a stream; rocks and trees; castles and walls in the background; on *l.*, a lion (indicating the wildness of the place).

9. f. 5. He kneels, nude, before an old bearded monk (Romanus) who puts a brown habit upon him; a cave in rock on *r.*; church, etc., behind.

10. f. 5*b*. Almost full page. On *l.*, in front, Benedict at door of cave, with stick, threatens two bears; another bear by stream in front. On *r.*, he kneels in his cave; above, Romanus on rock letting down basket with bread; the Devil throws a stone to break the bell attached to the rope; rocks and trees; church on *l.*, fox near it.

11. f. 6*a*. Two scenes. On *r.*, Benedict kneeling, in surplice, before open book; a neighbouring priest (warned by a vision that Benedict was starving) approaches with basket of provisions; wild beasts in background.

On *l.*, Benedict and priest sit before the cave door eating; beasts in background.

12. f. 6*b*. Benedict in door of cave with hairy skin over his habit, reading; on *r.*, three shepherds (one with bagpipes) stand looking at him; dog, sheep, and hare; hills and church, etc., behind.

13. f. 7. Benedict sits in his doorway, hand to head, tempted by evil thoughts. Above, a blackbird (the devil) flies away; bear on *r.*; fox by stream on *l.*; buildings above.

14. f. 7*b*. Benedict rolls himself among green bushes (thorns) to drive away temptation; his habit hangs on a tree on *l.*

15. f. 8. Benedict in his doorway; seven men (three kneeling) on *l.*, four on *r.*, apply to become his disciples; church on *l.*

16. f. 8*b*. Benedict on *r.* in his doorway; on *l.* a crowd of monks, the foremost holding a sealed letter. They were a congregation whose abbot was dead, and they wrote to Benedict to take his place.

17. A small picture in lower margin. In a room; Benedict throned, on *r.*, between two men, one holding mitre, the other crosier; monks kneel on *l.*

18. f. 9. Two scenes. On *l.*, interior of refectory; monks seated round three sides; Benedict full face in *c.* at the end, a crucifix over his head; he is blessing; in front, a man on one knee offers a cup; it was poisoned and broke when he blessed it.

On *r.*, monks in doorway; Benedict with staff says farewell to them; they had attempted to poison him because he interfered with their lax customs.

ff. 9*b*, 10*a*, have no pictures.

19. f. 10*b*. Benedict on *r.*, with monks behind him, watches seven workmen building; on hills behind are five churches.

20. f. 11. Benedict in church door on *r.*, with monks; two nimbed boys (Maurus and Placidus) kneel to him; a crowd of richly-dressed men on *l.* with horses and attendants.

21. f. 11*b*. Two buildings. In that on *l.* Benedict and monks kneel before altar on *l.*, with chalice and paten on it and crucifix above; on *r.*, in doorway, is seen a holy-water stoup with asperge; in the doorway is a monk whom a brown devil is pulling backwards.

On *r.*, in a room, Benedict scourges the kneeling monk whose back is bleeding.

22. f. 12. Two scenes. Benedict and Placidus kneel, facing, on a mountain with a church on top; Benedict is placing three stones together.

On *r.* Five monks on the mountain: two work with picks at the spot where the three stones are; water flows out of the ground.

The monks, having no water supply, had applied to Benedict with the above result.

In each scene a stream, with birds about it, runs past the foot of the hill.

23. f. 12*b*. Two scenes. *a*. On *l.*, among trees, a workman about to strike a tree with axe shaft; the head of the axe has fallen into water behind him; on *r.* he kneels to Benedict.

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b. Benedict holds the shaft of the axe over the water, the head comes up to meet it; Maurus and the workmen look on in astonishment.

24. f. 13. Two scenes. *a.* In a room; Benedict on throne; Maurus, in doorway, kneels to him. (He tells him to save Placidus who is drowning in the lake.)

b. Maurus, walking on the water, tows Placidus by the hair; Placidus has a vessel in his hand; birds fly about; above, a lion.

25. f. 13*b*. Two scenes. *a.* Maurus and Placidus look back at the lake (lion and birds as before) in surprise; Maurus had not known that he had walked on the water.

b. They kneel before Benedict throned, on *r.*, in his cell.

26. f. 14. An unicorn (by which is signified S. Benedict) drinking at a stream; on *l.*, a crowd of beasts watch him; camel, leopard, fox, lion, bears, deer, goat; beyond him, a monkey, dog, and eagle; on *r.*, a dragon coiled up.

This alludes to the following incident, when Florentius attempted to poison him by means of a loaf. It will be remembered that the horn of the unicorn was reckoned a valuable agent in detecting poison.

27. f. 14*b*. In a garden with fountain, surrounded by handsome buildings, Florentius offers the poisoned loaf, wrapped in a napkin, to Benedict, who stands on *r.* with monks.

28. f. 15. Interior of refectory. Over Benedict's head a fresco of the Crucifix with the Virgin and S. John; in front, a raven whom he had summoned to take the loaf away is pecking at it.

29. f. 15*b*. Garden with wattled fence, wooden door, and large building behind; in the garden, six women with heads crowned with flowers stand in a ring. They had been introduced by Florentius in order to corrupt the monks. Benedict bends out of a window on *l.*; two horrified monks on *r.*

30. f. 16. Benedict at the head of his monks leaves the monastery (indicated by an open-sided building on *l.*).

31. f. 16*b*. A building supported on columns; the floor has given way, and Florentius, falling through, is killed; a boy on *r.*, near a well, drops his yoke and buckets in fear; hills in the background, among them a journeying monk (sent by Maurus to inform Benedict of the accident).

32. f. 17. In front, Benedict, with a group of monks, reads the letter; the messenger stands on *r.*; landscape and city behind.

On f. 17*b* is no picture.

33. f. 18. In a building on *r.*, a yellow statue (of Apollo) on a bull; two monks and two others are striking at it; Benedict directs them; spectators on *l.*, headed by heathen priest (?) in large hat; in front a monk and another are cutting down trees.

The idol of Apollo, destroyed by Benedict, was on Monte Cassino.

34. f. 18*b*. Benedict seated in a building with two open sides; the devil, with horns, wings, and tail, reproaches him; two monks on *r.* look on; a third outside draws water from a well.

35. f. 19. In *c.*, seven men working with levers to lift a square block of stone; on it the devil in the form of a large ram breathing red fire; on *l.*, a monk with a roller; on *r.*, Benedict with other monks threatening the devil; behind, broken columns.

In this picture Benedict first appears with a beard: this fashion is continued in subsequent pictures.

36. f. 19*b*. Interior of kitchen with three large caldrons hung on chains over fire; bucket and ladle hang on the walls; in front lies a nude red (bronze) figure (an idol which the monks had dug up and put in their kitchen, and which, by diabolic means, made it appear that the kitchen was on fire). Monks on *r.* with tub and buckets; Benedict and another enter on *l.*; he is blessing; a cat running away on *l.*

37. f. 20. Two scenes. *a.* Monks on scaffold building a red-brick wall; below, bricks falling on a prostrate monk.

b. In a room. The monk in a sheet held by two others; Benedict on *r.* blesses and raises him; three others look on.

38. f. 20*b*. Two buildings. From that on *l.* comes a woman with a dish of fruit. In that on *r.*, two monks sit eating. On their return they denied having eaten; Benedict convicted them.

39. f. 21. In a courtyard they kneel to Benedict in a door on *r.*

40. f. 21*b*. Two scenes. *a.* A youth with short golden hair and tunic, with staff walking with another (the devil), who has bundle on shoulder.

b. They sit on the grass and eat.

41. f. 22. In a room. The youth kneels to Benedict and a group of monks; Benedict tells him how he has been deceived.

f. 22*b* has no picture.

42. f. 23. In a room with green walls. Riggo, whom Totila, King of the Goths, had disguised in his own robes, in rich tunic over plate armour, kneels at the head of a numerous train before Benedict throned, on *r.*, with monks behind him; one attendant holds his hawk, another his crown; Benedict detects the impersonation. This is the supposed portrait of Lionel d'Este.

43. f. 23*b*. A similar scene. Totila has his crown on; Benedict approaches him with extended hands.

44. f. 24. Two seculars talk to Benedict and monks in doorway on *r.*; city on *l.*; he prophesies the sack of Rome.

45. f. 24*b*. Two scenes. *a.* A demoniac held by two men; devil in air above; Benedict (with monk) on *r.*, blessing.

b. The demoniac stands holding his cap; Benedict addresses him. Both scenes take place in a room. Benedict charged him never to take holy orders.

46. f. 25. Two scenes. *a.* In a church. Bishop at altar anoints the hands of the former demoniac, who kneels (he has transgressed Benedict's orders); spectators on *r.*; one in a headdress like an imperial crown.

b. Outside a building. A devil attacks the demoniac; frightened boy in doorway; castle on hill behind.

f. 25*b*. Has no picture.

47. f. 26. In a room. Benedict seated on wooden seat with a layman in large cap; monks on *l.*, page on *r.* The man is Theoprobus, and Benedict is predicting the destruction of his monastery.

48. f. 26*b*. A church on *l.*; another building on *r.*; this latter is of two stories; the upper being a loft with shelf on which stand books with their sides to the wall. Men are about both of them destroying the church, carrying off cross and chalice, throwing down books, etc. Monks escape on *r.*, one carrying a book.

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49. f. 27. Two scenes. *a.* A youth kneeling to Benedict and monks presents a large wooden bottle of wine. Benedict tells him he has hidden another which he was told to bring, and bids him go and see what is in it.

b. He picks up the hidden bottle, from which a large snake comes out.

50. f. 27*b*. *a.* In a room. Monk seated preaching, another by him. Nuns at window on *l.*; they gave him some towels, which he concealed, but Benedict convicted him.

b. In a room. Benedict seated. The two monks kneel on *l.*; one produces a towel; Benedict sits in *c.*; monks on *r.* look on.

51. f. 28. *a.* Benedict seated at table; monk, on *l.*, holding a candle for him. This monk was troubled with proud thoughts; Benedict points to a kneeling monk on *r.* (he dismissed the discontented monk).

b. The monk talking to other monks; confesses what he had been thinking.

52. f. 28*b*. *a.* Benedict and monks stand behind a table on which are five rolls of bread (their whole provision in a time of scarcity; Benedict promises them plenty on the morrow).

b. Two monks by church door look with wonder at a number of sacks (of flour) standing in the courtyard.

53. f. 29. A layman holds the hand of one of a group of monks; horse tied to tree on *l.*; Benedict in doorway on *r.* The layman wished to found a monastery; Benedict tells him exactly where to go, and promises to come and show him where and how to build.

54. f. 29*b*. *a.* Two monks kneel to Benedict.

b. The two monks in two wooden beds. Benedict, half length, in cloud above, explaining to them the plan of the buildings according to promise.

55. f. 30. The two monks kneel to Benedict in a courtyard. They were dissatisfied and complained that he had not come as he promised. He reminded them of his appearance in a vision, and they returned and carried out his directions.

f. 30*b*. Has no picture.

56. f. 31. *a.* Two nuns in a doorway, one with a basket; barking dog. They address a monk on *r.*

b. He kneels to Benedict in a room.

Two noble ladies had become nuns, but did not restrain their tongues properly, abusing the monk in question. Benedict on being told of it threatened them with excommunication. When they died they were buried in the church.

57. f. 31*b*. In a church. Priest at altar on *r.*; chalice and paten, candles, crucifix above; deacon at N. side; four women kneeling. Two tombstones in the floor, through which two small nude figures emerge.

These are the ghosts of the two nuns, which were seen to leave the church every day when the deacon commanded all profane persons to go out.

58. f. 32. In a church. Woman kneeling with cloth over her hands; Benedict (with monks) holds up a wafer; altar, on *r.* with statue of Virgin and Child.

At Benedict's suggestion a woman offered an oblate (the unconsecrated Host) on behalf of the ghosts, which were never seen thereafter.

59. f. 32*b*. *a.* Benedict in doorway, attended by monk with candle, delivers a ciborium to a kneeling man; three others, one with candle.

b. In a room. A dead monk on the floor; a man places the ciborium on his breast; four other men, two with spades. Skulls and bones lie in front.

A monk, who loved his parents overmuch, died outside the monastery, and the earth would not receive his body until Benedict caused the sacrament to be laid on it.

60. f. 33. Monks in doorway, surprised; tree in *c.*; on *r.*, a monk starting away from a dragon on *r.*

The monk had desired to quit the monastery. Benedict finally let him go, and he met a dragon on the way and returned.

61. f. 33*b*. He kneels to Benedict before a door on *l.*; other monks look on; tree in *c.*

62. f. 34. A man on a bier, sitting up; two bearers kneel; four spectators behind. Benedict and two monks in door of a range of buildings on *r.*

The man was afflicted with elephantiasis. This is not indicated in the picture.

63. f. 34*b*. Three scenes. *a.* A man (who owed 12 *solidi*) kneels to Benedict in a room.

b. Four monks stand round a chest on the top of which lie (thirteen) coins.

c. Benedict gives money to the man.

64. f. 35. Buildings on *r.* and *l.*; a man (who had been poisoned) kneels to Benedict; monk, with book, on *r.*; man (perhaps the poisoned one), with hands crossed on his body, in *c.*

65. f. 35*b*. A man in blue, attended by a dog, before Benedict and another monk; buildings behind.

He was applying for oil, in a time of great scarcity: the monks had nothing left but a little oil. Benedict directed a monk to give this to the applicant; but the monk refused.

66. f. 36. Buildings round three sides of a square. In *c.* Benedict addressing monks on *r.*; another monk, ashamed, on *l.*; on *l.* a monk with arm out of window. Below, a bottle lies among stones and bricks.

Benedict made the disobedient monk throw the (glass) bottle of oil out of the window. It did not break, and was given to the applicant (cf. No. 64).

67. f. 36*b*. In a room. A round vessel on the floor; the lid is raised and oil flows down the sides of it; two monks look at it; Benedict and some monks kneel, facing *r.*

Benedict and the monks went and prayed. An empty oil vessel, that stood in the room, suddenly began to overflow with oil.

68. f. 37. *a.* Benedict and a monk on *r.* meet the devil with horn and clawed feet, but disguised as a doctor, on a mule, with a round case of bottles. The figure of the devil is damaged.

b. A well. Benedict smites the head of a monk who had been seized by the devil; a small devil issues from his mouth; another monk, on *r.*, supporting him; building on *l.*

f. 37*b* has no picture.

69. f. 38. *a.* Benedict seated by door, on *r.*, with book on knee. A knight in armour with truncheon, on horse, and attendant on horse, approach. By the knight walks a peasant with arms bound behind him.

The knight had made him confess that he had deposited his property with Benedict, and brought him to the monastery, where Benedict by merely looking at him, loosed him.

b. The knight kneels to Benedict; the groom holds the horses; the peasant, in doorway, rubs his arms.

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70. f. 38*b*. Benedict, on *l.*, with two monks (holding rake and mattock). A peasant in shirt addresses him; his child was dead; on *r.*, the whole party are kneeling, and Benedict raises by the hand a small child sitting in a doorway on *r.*

71. f. 39. In courtyard, Benedict's sister Scholastica, and three nuns, kneel to Benedict attended by two monks.

f. 39*b* has no picture.

72. f. 40. In a room, Scholastica and Benedict full face, at table. On *l.* three nuns, one reading; on *r.* two monks. Through the doorway on *r.* cloud and heavy rain are seen. In front, a cat. Scholastica prayed that Benedict might be detained by rain, for she foresaw that her end was near.

73. f. 40*b*. The Funeral of Scholastica. She lies on a bier borne by monks to *r.*, and surrounded by monks and laymen with candles. Above is her soul, flying upwards in the form of a bird, in a rayed star. On *r.* in an elaborate porch, with columns supported on lions, stands Benedict, holding an asperge.

f. 41*a* has no picture.

74. f. 41*b*. Courtyard with buildings *r.* and *l.*, and a well in *c.* Above this, in air, is a large rayed circle in which is seen a landscape, and two angels bearing upwards a nude soul. In the balcony of the building on *l.* stands Benedict, watching.

This represents his vision of the soul of Germanus, Bishop of Capua.

75. f. 42*a*. In a room with open cupboard in the wall, in which are books and vessels sits Benedict talking to two monks, one seated with candle, the other standing with lantern.

b. The monk with lantern goes out. In a recess in the wall is an ewer with basin below, and on the wall is a roller-towel.

Benedict is here seen sending a messenger to Theoprobus to tell him of the death of Germanus.

76. f. 42*b*. In *c.* Benedict stands, full face, with open book. Above, Christ, half length, in clouds, surrounded by cherubs; the air is full of flames; on *l.* stands a nimbed and coped monk, holding a mitre; crowd of kneeling monks; on *r.* a nimbed and coped monk with palm and crosier, and a crowd of kneeling persons, mostly in red (laymen).

This represents Benedict promulgating his rule. The saint on *l.* is probably Maurus, and the one on *r.* Placidus who was a martyr.

77. f. 43. In a building with apsidal end. Altar on *r.* with candles, chalice, and crucifix; Benedict facing it, sits up on a couch; a monk administers the Host to him; another at his feet reads; one kneeling on *l.* holds a tray with two cruetts (?). Many other monks standing and kneeling.

This represents Benedict's last communion after he had predicted his death.

78. f. 43*b*. A building on *l.*; from the upper story a double line of lamps and garments proceeds through the air to *r.*, where Benedict is seen escorted upwards, surrounded by six angels.

On the ground on *l.* a monk looks up at this vision; in *l.* a man of venerable aspect explains to a monk on *r.* that this betokens Benedict's death. In the background on *r.* a building, and near it sheep, and three men, one a shepherd, in astonishment. Towards *l.*, on a mountain, two griffins. This detail is of obscure meaning.

79. f. 44. The burial of Benedict. In a church with apsidal ending two monks lower Benedict in his habit, into a grave dug in the floor. Near the *c.*, cross-bearer with tall cross-staff and vexillum, and two candle-bearers. On *r.*, at the foot of the grave a coped monk censes the body; two others read; more monks on *r.* with candles; on *l.* a crowd of laymen, several weeping.

f. 44*b* has no picture.

There is an erasure of a name and date (perhaps 1565) at the top of f. 45*a*.

105. TWO MINIATURES on a piece of vellum folded into two leaves, and measuring $11\frac{3}{4} \times 16\frac{3}{4}$. In all probability, as Mr. S. C. Cockerell has suggested, it formed the opening sheet of a book (I suppose a *Matricula* or Register) belonging to a confraternity of S. Leonard. The name and date of the artist, Johannes Bemler, 1457, are fortunately on one of the leaves. Belonged to Mr. William Morris and to Mr. Bennett.

1. The first miniature represents the Crucifixion. The ground is gold, with delicate incised patterns. Christ is attached to the Cross by three nails, and wears the crown of thorns. The Cross has title. On *l.* the Virgin, full face, looking down; she has white kerchief, blue mantle, and gold robe. On *r.* John with raised hands, in green mantle over gold embroidered robe. The inner frame of the picture has blue and red foliage pattern and squares of gold at the angles. Outside this is a broader border with roses, columbines, birds, etc., on white ground.

At the angles are (on *l.*) two quatrefoils with gold grounds, and on *r.* two medallions with gold grounds. In the quatrefoils are (1) an apostle in blue, half length, with book. (2) A bishop with crosier (?) of which the top is gone, and book. In the medallions are (1) kneeling angel (for S. Matthew) with scroll; (2) winged lion for S. Mark with scroll.

Connecting these four are four inscribed bands, reading from the top:

ASPICE MORTALIS FVIT VNQVAM PASSIO/TALIS
PECCATVM SPERNE PRO QVO MEA WLNERA CERNE
ASPICE QVI TRA/NSIS QVIA TV MICHI CAVSA DOLORIS
VT VI/VAS MORIOR NON EST DILECCIO MAIOR
ARTIFEX IOHANNES BEMLER 1457/

The same lines down to *doloris* are in the frame of a miniature at Wolfenbuttel, Cod. Aug. 1. 13 (1623, in Von Heinemann's Catalogue).

2. Gold ground with pattern. On *l.* a tall tower; at its base a pink gateway with barred window;

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emerging from the gateway a man in red shirt, a heavy chain attached to his bare leg, and apparently broken. Behind him a man in blue with an iron collar about his neck, to which is attached a chain which probably confines his hands. The hands of the foremost man are taken by S. Leonard, who stands on *r.*, a large figure in black habit over gold robe.

The inner frame has blue leaf-pattern and gold squares at the corners. The outer border has columbines, roses, monkey, bear, etc. In the medallions on *l.* are (1) eagle with scroll for S. John; (2) winged ox with scroll for S. Luke. In the quatrefoils, (1) a cardinal, half length, holding church and book; (2) a bishop with book.

On the inscribed bands is the following inscription:

O LEONARDE MIRIFICE
QVI SOLES VINCTOS/ SOLVERE
A FERREIS COMPEDIBVS
SOLVE NOS TVIS PRECIBVS
A PECCATO/RVM VINCVLIS
ET A CVNCTIS PERICVLIS/
ORA PRO FRATRIBVS TVIS BEATE LEONHARDE PATER
MISERICORDIE.

106. CONFRATERNITY BOOK. Vellum, $13\frac{1}{4} \times 9\frac{1}{4}$, ff. 54 + 1; double columns of 37 lines; cent. xv (1470?); written in Italy in a more or less Roman hand. Binding: red morocco with very rich gold tooling of cent. xvii. On each side is an oval shield bearing a cock standing on six balls piled in a pyramid, below a fleur-de-lis; a cardinal's hat above the shield. The cock and fleur-de-lis occur separately elsewhere on the covers. Has the bookplate of Mr. Bennett.

Collation: 1 flyleaf, 1^4, 2^{10}-6^{10}.

A treatise written for the members of a charitable confraternity, showing them how to deal with persons condemned to death. In Italian in two books.

Table of Chapters (in pale red). 1
Incomençia le Rubriche che se contengono nel presente volume et prima le Rubriche del primo libro çioè.
Rubriche de le laude et oracione che se contengono nel presente volume. 2*b*
f. 4 is blank.
Text. Title in blue in Roman hand. 5

Questa si e la forma el modo come se debbeno ordinare el disporre quelle persone che deuo andare a confortare et a consolare le persone iudicate a morte. Primo che quelli se debiano mettere in core de douere fare questo acto solo per amore di dio et per caritade e salute del proximo, etc.

Ends f. 53 (54)*a*, with a prayer in Latin:

Miserere anime mee in egressu suo domine deus meus, Amen. Laus tibi sit yhesu christe qui manes in trinitate, da miseris pacem et infirmis sanitatem. Amen.
Deo gratias. Amen. Amen. Amen.

Each chapter has a pretty decorative initial; and, besides this, f. 1 has full border and pictures in excellent Florentine style. The ground of the border is gold, and the ornament conventional foliage, pink, blue, and green, springing from urns. In the *l.* border is a blue medallion, with a classical bearded head wreathed with laurel, drawn in gold.

In the *r.* border in a wreath: a castle with three towers on blue ground, above; three fleurs-de-lis, *or* between the points of a red label of four points.

At top and bottom are two bands of figure subjects.

At top on *l.*; a classical doorway within an arch; On *l.* of it a soldier in blue and scarlet with gold cuirass. Within the doorway a group of a criminal in blue tunic only; a gaoler in black and white holds up before him by a handle a square board; behind them are three of the confraternity in white robes with eyeholes.

On *r.* an open gate in a wall; on *l.* heads of a man and horse. Above the gate a loggia, between the columns of which are seen on *l.*, bust of a man in red; (2) a desk, two men by it with books and papers; (3) one of the confraternity holding up a board before a criminal in blue, who is back to a column, and whose arms are drawn behind him by a man on *r.* Another Brother of Pity appears on *r.*

Below the text a procession passing (to an execution). The background is a purple wall with square windows, and an engaged arcade in front. On *r.* is an archway. The procession goes to *l.* It consists of a walking soldier, two horsemen with red flag, one a boy, four soldiers. Two Brothers of Pity walking backwards, and between them the gaoler in black and white, holding up the board for the pale criminal who follows. An officer behind pushes him on.

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12. f. 4. *Papelardie*, kneeling, with open book: altar with gold cross on *r.*

13. 4*b*. *Povrete*, in shirt with staff, seated on heap of earth.

14. f. 5*b*. The lover on *l. Oiseuse.* A maiden holding a round mirror points through the open door of the walled inclosure in which is the rose.

15. f. 6*b*. The King of Love, bearded, crowned, and winged, in *c.*, full face, between two pairs of lovers; trees behind.

16. f. 11*b*. Narcissus, in whitish gown and red hose, reclines on grassy bank and looks at his face reflected in water on *r.*

17. f. 12. The lover looking at a stream on *r.*

18. f. 13. The God of Love (apparently a woman), crowned and winged, shoots an arrow at the lover on *r.*, which enters his eye.

19. f. 15. The God of Love on *l.*; the lover kneels, doing him homage.

20. f. 16. The God of Love addressing the lover and giving him his commandments.

21. f. 21. The lover, *Belacueil*, a maid in red, talks to him; on *r.*, a lattice, behind which is the rose.

22. f. 21*b*. The lover on *l. Danger.* A man in red, with hood, and large club; the rose on *r.*

23. f. 22. The lover reproached by *Raison*, a crowned lady on *r.*

24. f. 23. *Amis*, in scarlet, talks to the lover on *r.*

25. f. 26. *Belacueil* on *l.*; three females, *Jalousie*, *Paour*, and *Onte* (*Honte*), on *r.*

26. f. 27. *Onte* and *Paour*, on *l.*, speak to *Danger*, who lies asleep with his club under tree on *r.*

27. f. 28*b*. The lover on *l.*; on *r.*, the castle of *Jalousie* (blue, pink, and vermilion); at a window is seen the head of the imprisoned *Belacueil.*

28. f. 30. Jean de Meun, seated in wooden chair, open book on desk before him.

29. f. 45. *Fortune*, crowned and blindfold, stands with extended arms in the midst of a wheel; on ground, quarterly, blue and pink with white pattern; the ground within the wheel is gold.

30. f. 46*b*. *Noiron* (Nero) crowned, cuts his throat with a knife; a man on each side of him; trees on *l.*

31. f. 47*b* Croesus in bed, crowned; his daughter standing at his feet on *r.*, addresses him.

32. f. 48. On *r.*, Croesus, crowned, in green robe, with hands bound behind him, hangs on a gibbet, with two uprights.

33. f. 52*b*. The lover and *Amis* converse.

34. f. 67. *Jaloux* holding up a shovel and grasping the hair of his wife on *r.*, is about to beat her.

35. f. 74. Venus, crowned, shooting a hollow dart containing fire towards a castle on *r.*

36. f. 75. *Pygmalion*, with compasses, fashioning his statue, which lies shapeless, except the head, on a wooden table; two other tools lie by it.

37. f. 77. Pygmalion and the statue, a crowned lady, converse.

The Testament of Jean de Meun is illustrated by one miniature, at the beginning:

38. f. 83. Ground of gold and blue lozenges, the latter containing white fleurs-de-lis; the Father, seated, full face, holding before Him the Crucified Son.

112. ROMAN DE LA ROSE, etc. Vellum, 8 × 5½, ff. 189 + 1; double columns of 34 lines; cent. xiv (last third). Modern morocco, with elaborate gold-tooled linings to the covers. Bookplates of Ambroise Firmin-Didot, Mr. Morris, and Mr. Bennett. On page 1 a faint inscription: "Pierre Mich . . r cons Bell 1773."

Collation: 1⁸-8⁸, 9⁶, 10¹⁰ (5, 6 in a rather later hand), 11⁸-19⁸, 20⁴, 1 modern leaf, 21⁸-24⁸.

CONTENTS

1. Le Roman de la Rose, by Guillaume de Lorris and Jean de Meun. 1

Ci commence une vraie histoire
qui est de mult haute memoire
quen nomme rommans de la rose
ou lart damours est tout enclose
Maintes gens dient que en songes.

Ends, f. 156*a*:

A tant fu iour et ie mesueille
explicit.

On f. 156*b* are two passages omitted in the text.

2. Le Testament de Jean de Meun. 158

Cy commence le testament que fist Maistre Jehan de Meun.

Li peres et li filz
Et li sains esperis.

Ends, f. 189*b*:

On saint liure de vie
quil meismes escript. Amen.

Address to the Virgin:

Marie vierge fille et mere
Ancelle du souuerain pere

Le fruit que portastes iadis
et fus nous o etroit paradis. Amen.

The miniatures are in grisaille without grounds; trees, grass, etc., in dull green; pale blue and pink sometimes occur.

f. 1 has a sparse border of ivy leaf, and a picture in four compartments.

1*a*. The author, young, on bed, head to *l.*; a curved wooden canopy at the head, a rose tree at the foot.

b. The author sits on the foot of the bed fastening his shoe.

c. He stoops over a stream between banks with trees.

d. He stands in *c.*; trees on mounds *r.* and *l.*; birds in air; stream on *r.*

2. f. 2. *Haine.* A woman seated full face on a stone seat.

3. f. 2*b*. *Vilonnie.* Woman on seat spurning a cupbearer on *l.* with her foot.

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4. *Convoitise*. An old woman looking into a chest on *l.* full of gold plate; silver plate on *r.*; clothes hanging on a bar above.

5. f. 3. *Avarice*. Seated woman in chair with bag; chest of money open on *l.*; clothes on bar above.

6. f. 3*b*. *Envie*. Woman seated on chair on *r.*; the author (?) stands on *l.*

7. f. 4. *Tristesce*. Woman seated full face, hand to head.

8. *Vieillesce*. Old woman with crutches.

9. f. 5. *Papelardie*. Nun, with white hood, rosary, and open book, kneels; altar on *r.*, with crucifix; curtain on *l.*

10. *Pourete*, rough-haired, in a single garment, sits on a mound.

11. f. 6. A maid, the doorkeeper, stands back to a door on *l.*; trees of garden seen over battlemented wall; the lover on *r.*

12. f. 7*b*. A ring of ten people round a tree in *c.* (dancing).

13. f. 13*b*. Narcissus kneeling over a square tank in which his face is reflected; three trees behind.

14. f. 15*b*. The God of Love on *r.*, crowned, winged, and robed, shoots an arrow at the eye of the lover on *l.*

15. f. 17. The God of Love, crowned and winged, takes the hands of the lover, in tightly fitting clothes, on *l.*

16. f. 26. The lover on *l.*; *Raison*, a crowned lady, before a door on *r.*

17. f. 27. The lover, robed, on *l.*; *Amis*, a robed, bearded man in hood on *r.* consoles him.

18. f. 28. The lover on *l.*; *Pitie*, a maid, lays her hand on his shoulder; *Franchise*, a lady, speaks to *Danger*, a bearded churl, leaning on a club on *r.*

19. f. 30. Venus, a lady with flaming torch; the lover on *r.*, with arms crossed on his breast.

20. f. 31*b*. *Honte and Paour*, two ladies, about to rouse *Danger*, who lies asleep under a tree on *r.*

21. f. 32*b*. *Jalousie*. An old woman directs two masons cutting stones in front; on *r.* a tower built to imprison *Belacueil*.

22. f. 34*b*. Jehan de Meun, bearded, in hooded robe, sits writing at desk; curtain on pole on *r.*

23. f. 48. *Fortune*. A crowned lady, blindfold, stands behind a large wheel which she holds by two of its spokes.

24. f. 50. *Raison*, crownless, goes off on *l.*; in *c.* the lover; *Amis* approaches him on *r.*

25. f. 59. Three pairs of youths and maidens, two in front, one behind, sit and converse among trees with birds in them; these are *les bonnes gens du temps passé*.

26. f. 60*b*. Lucretia on *r.* runs a sword through her body; two men on *l.* look on.

27. f. 66. The jealous man clutches the hair of his prostrate wife, and raises a stick to beat her.

28. f. 67*b*. Two robbers, one drawing his sword, emerge from a wood on *l.*; two travellers on *r.*

29. f. 68. A bearded king, with crown and sceptre in *c.*, between two groups of people: "*Coment le premier roy fu premierement fait du peuple.*"

30. f. 71. *Amis* on *l.*; the lover going to *r.*, holding his hat, takes his hand.

31. f. 71*b*. The lover on *l.*; again on *r.* seated by *Richesse*, a lady with a diadem, under a tree; a gate on *r.*

32. f. 73*b*. The lover. The God of Love on *r.* lays his hand on his head.

33. f. 74*b*. A group of ladies on *l.*, the God of Love on *r.* gives orders to them.

34. f. 78. *Faussemblant*, in monk's dress, a book slung on his back, a staff in his hand; the God of Love on *r.*, holding a lance, speaks to him.

35. f. 87*b*. Three ladies on *l.*, with shields, sword, and spear; the God of Love on *r.* with spear, addresses them; they are to assault the fortress of Jealousy.

36. f. 88. *Abstinence* as nun, and *Faussemblant* as monk; on *r.* *Malebouche* seated before her fortress.

37. f. 90. *Abstinence* on *l.*; Faussemblant strangles the seated Malebouche; gate on *r.*

38. f. 90*b*. *Courtoisie and Largesce*, two ladies, knock at the castle gate; the head of an old woman at a window.

39. f. 91*b*. The old woman (la vieille maquerele) holding a chaplet; on *r.* the castle; Belacueil looks out of window.

40. f. 95. The old woman and Belacueil talking, within the castle.

41. f. 97. On *l.* Dido falls forward on a sword; on *r.* Phyllis hangs on a gibbet.

42. f. 102*b*. The old woman; a bird hangs in a green cage on *r.* (she is telling Belacueil the example of the caged bird).

43. A young monk in black seated sadly with head in hand; a church behind; he is repeating his vows; this is another of the old woman's warnings to Belacueil.

44. f. 103*b*. The old woman talks to Belacueil; a fair youth on *r.*

45. f. 108. The lover on *l.*; the old woman addresses him.

46. f. 109*b*. The lover on *l.* retreating from *Danger* with raised club; the rose tree on *r.*

47. f. 110*b*. A rough man thrusts Belacueil back into the castle on *r.*

48. f. 111*b*. Four men (Love's army) in plate, with mail gorgets, armed with spears and shields, approach the castle on *r.*

49. f. 112. The author on *l.* bowing to a group of monks and friars (Dominican and Benedictine) on *r.*; he is apologizing for his matter.

50. f. 113*b*. Three ladies with shields and weapons; *Danger* with shield, on *r.*, raises his club.

51. f. 114. *Pitie*, with shield and sword, addresses *Danger* leaning on his club, on *r.*

52. f. 115. *Honte*, a lady with shield and club, about to fight *Pitie* (on *r.*).

53. f. 116. The God of Love with two spears on *l.*; group of soldiers on *r.* address him; he is to send a message to Venus.

54. f. 117*b*. Venus, in a covered car drawn by five doves (tandem-wise), flies through the air to *r.*; trees below.

55. f. 118*b*. Human Nature, a woman, on *l.* with hammer, fashioning a little man on an anvil; forge and bellows on *r.*

56. f. 121*b*. Nature kneels on *l.*, confessing to *Genius*, seated on *r.* in a canon's almuce; he lays his hand on her head.

57. f. 124*b*. Delilah, seated on *l.*, shows the hair of Samson, who lies with his head in her lap.

58. f. 130*b*. Christ, with cross-nimbus, seated full face, holding a round mirror in His *l.* hand, in which His face is reflected.

59. f. 131*b*. The image of Themis, nude, with sword and shield, on a pedestal on *l.*; Deucalion and Pyrrha kneel to it.

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60. f. 135. Venus and Mars in bed; Vulcan at the foot on *r.* ties their feet together.

61. f. 137*b*. Man and woman in bed.

62. f. 138. *Genius*, as bishop in mitre and chasuble; the God of Love on *r.* puts a crosier into his hand.

63. f. 138*b*. *Genius*, as bishop in pulpit addresses a seated group on *r.*

64. f. 140*b*. Death (Atropos), a skeleton on *r.* with three spears, presses with a fourth spear the back of a prostrate youth on *l.*

65. f. 142. Christ as a Lamb, nimbed, and holding a staff, watches five sheep feeding.

66. f. 145. The fountain of life in the midst of Paradise, a walled inclosure.

Nos. 64-66 illustrate the sermon of Genius.

67. f. 147*b*. Five armed knights; they are prepared to attack the castle of Jealousy.

68. f. 148*b*. Venus shooting an arrow with flaming head at the summit of the castle on *r.*

69. f. 149. Pygmalion working with chisel and mallet at the draped figure of a woman lying on a table; callipers, axe, and plummet lie round.

70. f. 151. On *l.* a lady (Galatea?); in *c.* Pygmalion kneels facing *r.*; on *r.* two idols on columns, one draped, one nude, with spears; he is praying in the temple of Venus.

71. f. 158. *Testament of Jehan de Meun.* Border of ivy-leaf work, and pictures, rather over half page.

In a circle of pink and blue cloud sit the Father and Son, the Son on *l.* with book, the Father on *r.* with orb; the Dove descends between them; in the angles are the four Evangelistic emblems with scrolls bearing the names of the Evangelists.

The pictures at their best (*e.g.*, Nos. 1, 5, 8, 71) are very good; they are always skilfully and strongly drawn; their fault is that they are a little hard. But the book is a beautiful one and a very good example of secular art.

113. ROMAN DE LA ROSE. Vellum, $9\frac{5}{8} \times 6\frac{3}{4}$, ff. 157; double columns of 35 lines; cent. xiv (1400); clearly written. In dark blue morocco with gold tooling by C. Kalthoeber, London, cent. xviii (late). Bookplates of Horace Walpole and Mr. Bennett. The original first leaf has gone and is replaced by two modern supplements, one on paper, with a rough facsimile of an illustration (two seated people talking), the other on vellum, which is meant to resemble the rest of the MS.

Collation: 1^8 (wants 1, replaced), 2^8-19^8, 20? (five left).

CONTENTS

Le Roman de la Rose. By Guillaume Loris and Jean de Meun.

The original portion of the MS. begins at l. 128:

Contreual leue esbanoiant
Et leriuage costoiant.

Ends f. 157*a*:

Ainssi ai la rose vermeille
Atant fu iour et me reueille.

Explicit le romuans de la rose
Ou lart damours est toute enclose.

On the verso in the same hand is:

Johan anquetin iadis baillif daubmalle (Aumâle) a present viconte de harecourt fist faire a sa demise et escrire cest Romuant de la Rose par iohan selles clerc. et lacompli en lan de lincarnacion *nostre seigneur* mil et iiii^{c} eu moys doctobre.

After this is an erased inscription, and later "ita est," with an obscure initial following.

Spaces have been left for forty small pictures, and there would most likely have been a larger one on the first leaf.

114. JOHANNES DE UTINO. Vellum, $12\frac{1}{4} \times 8\frac{1}{4}$, ff. 61; double columns of 43 lines; cent. xv (early); written in Germany (?). Modern morocco binding. Contains the large eighteenth century bookplate of Ambrosius Comes A Virmont et Nersen. Below the shield is the legend, "Ad Bibliothecam Ambrosianam Classis 1 (?), No. 499/b."

Collation: 1^8-7^8, 8^6 (wants 6). The modern foliation is incorrect.

CONTENTS

1. An abridgment of the Historia Scholastica of Petrus Cavestor or Manducator of Troyes, by Johannes of Udine, dedicated to Beltrandus, Patriarch of Aquileia. Finished by the author on 8th April, 1346.

Incipit prologus in compilacionem historiarum totius biblie et hystoriarum scolasticarum editam a fratre Iohanne de Utino ordinis fratrum minorum.

Reverendissimo in Christo patri et domino domino Beltrando dei gratia sancte sedis Aquilegensis patriarche.

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Ends: Et hanc cartham originalem propria manu a. d. millesimo trecentesimo quadragesimo sexto in ciuitate Utini aquilegensis dyocesis octaua die mensis aprilis conscripsi: EXPLICIT PROLOGUS.

Hec est historia Ade et hic incipit tempus legis nature et durat usque ad Moysen, etc. 1*b*

Adam primus homo in agro damasceno etc.

Between the columns of text and in the margins two genealogical lines of descent of patriarchs, kings, etc., which are carried throughout the book.

The history is carried on to Claudius, and then after a summary of the ages of the world ends with the Last Judgement—ac glorificentur in celestique regno sine fine letentur.

2. A continuation, being a chronicle of the Popes and Emperors from Nero to the Council of Constance in 1414.

Incipit Cronica quedam breuis summorum pontificum et Imperatorum Romanorum. 35*b*

Primus et summus pontifex futurorum bonorum Ihesus Christus filius dei.

In the lower margin is a faint pencil note: Ista cronica non est perfecta nec correcta sepe. . . .

The Emperors and Popes have separate columns to themselves as in the Chronicle of Martinus Polonus.

It ends after the Council of Constance.

Quem quidem modum dominus fortasse ostendet cum in spiritu uehementi conteret naves tharsis.

Hucusque cronica cosmidromii.

Finis.

The *Cosmidromium* is a chronicle written by Gobelinus Persona, an official of the Cathedral of Paderborn. It was printed in 1599, and again in 1688 at Helmstadt in Tom. I of the Scriptores rerum Germanicarum. It ran from the Creation to 1418.

The first of the two works in this volume is illustrated with some good drawings in outline lightly washed with pink and brown. They are as follow:

1. f. 1. A half mandorla and two medallions. In the mandorla is a half-length figure of Christ with cross-nimbus in clouds. His *r.* hand blesses Adam who is seated among trees in the *l.* medallion. His *l.* hand takes the hand of Eve who emerges from the side of the seated Adam in the *r.* medallion.

2. f. 1*b*. Adam and Eve at the tree. Christ in air on *l.* prohibits the eating of the fruit.

3. Eve on *l.* picks the fruit. The serpent is coiled round the base of the tree. It has a spotted body, four legs and tail, and human head with horns; it holds an apple. Adam stands on *r.*

4. f. 2*a*. Christ in air on *l.* hands a garment to Adam. Eve on *r.* holds fruit.

5. The Expulsion. Angel with sword. Adam and Eve clothed.

6. f. 2*b*. Adam seated weeping, with spade by him. Eve, with distaff standing by her, weeping.

Smaller medallions with half-length figures.

7. Cain with jawbone.

8. Abel with palm and nimbus.

9. Seth with short stick (part of the Tree of Life?).

On f. 4*a* are diagrams of the ark.

10. f. 4*b*. Noah with adze.

11. f. 6*b*. Abraham with sword.

12. f. 7*b*. Jacob with staff.

13. f. 9*b*. The candlestick. Moses in cap; in front of him the tables inscribed with the commandments. The Ark of the Covenant.

14. f. 9 (10). Bust of Moses, horned.

15. f. 12*b*. Bust of Samuel.

16. f. 13. Bust of Saul, crowned.

17. f. 14*b*. Bust of David and Solomon.

On f. 23 a plan of Jerusalem.

19. f. 26*b*. Bust of Ptolemy (Logi).

20. f. 31. Bust of Julius Caesar.

21. f. 32. Bust of Augustus.

22. f. 32*b*. Larger medallion. The Nativity. Under a roof the Virgin, kneeling. The Child on *l.* in manger on the ground. Ox and ass on *l.* Joseph kneels on *r.* stirring something in a pan.

23. f. 34. Bust of Tiberius.

24. f. 34*b*. Larger. The Crucifixion with the Virgin and S. John. Christ has the crown of thorns.

25. The Ascension. Christ seen, full length, ascending, with Resurrection cross. The Virgin and an apostle on *l.* Two apostles on *r.*

The second tract has no pictures.

115. VOYAGE DE S. LOUIS. Vellum, $5\frac{1}{2} \times 4\frac{1}{2}$, ff. 10; 12 lines to a page; cent. xix (?). In an old cover of brown leather with fleurs-de-lis on the back and at the angles of the panels on each cover. Contains the bookplate of Mr. Bennett, and also a fragment of an old woodcut bookplate. The vellum is thick, coarse, and stiff, and has been scraped. The hand is large and upright, and is, I think, a slow and painful imitation of a mediaeval hand. Two initials on ff. 1 and 9*b* are done in gold and filled in with blue ground *semée* with fleurs-de-lis. Very coarse red flourishing is added.

Collation: 1^2-5^2.

The text begins:

Ci comence lestoire du uoiage de monseignor sainct loys en egibe et en thunes.

En ce tems la de lan mil cc.iiii^{x} et viii grant enuie auoit monseigneur saint loys de aler a puissance degens darmes et de nef3 au roiome des sarasins etc.

Ends: en ung lict couert de ceandres et mist ses mains sus sa poitrene et regardans al coel rendist a nostre creator son aume le xxv iour de aoust lan mil cc iii (or iiij)^{xx} et x. *explicit le uoiage de monseignor sainct loys.*

The book is decorated with five pictures, each occupying a page to itself. The grounds are of blue

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SECTION II

SECULAR BOOKS

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SECULAR BOOKS

107. BESTIARY. Vellum, $8\frac{1}{2} \times 6\frac{1}{2}$, ff. 120; 24 lines to a page; cent. xii (*circa* 1170); in a fine hand. Binding: green morocco of cent. xix (early). Bookplates of Mr. William Morris and Mr. Bennett. It was formerly in the collection of the Duke of Hamilton, sold to the German government, and re-sold in London in 1889. Its early history is given with unusual fullness on f. 1*b* in the following words:

Anno M°.C°.Lxxxvii° ab incarnatione domini In uigilia sancti Mathei apostoli Philippus apostolorum Can(on)icus Lincolniensis ecclesie donauit deo et ecclesie S. Marie et S. Cuthberti de Radeford ad edificationem fratrum ipsius ecclesie imperpetuum unum optimum psalterium glosatum . et quatuor euangelistas glosatos in uno uolumine elegantissimo . et Genesim glosatam . et Meditationes beati Anselmi Cantuariensis archiepiscopi . et Bestiarium . et Mappa(m) mundi . et ad peticionem ipsius Philippi, consensu Anchet' prioris et omnium fratrum excommunicati sunt candelis accensis et stolis acceptis ab omnibus sacerdotibus et canonicis predicte ecclesie quicunque aliquem de predictis libris elongauerit extra septa curie S. Cuthberti ex quacunque causa . Quisquis ergo aliquem de predictis libris extra curiam S. Cuthberti commodauerit uel commodatum acceperit, deposuerit uel depositum acceperit, pignori dederit uel acceperit, donauerit uel donatum acceperit, uel quocunque titulo alienationis alienauerit uel acceperit, uel ui uel clam abstulerit, uel precario cuiquam concesserit, nouerit proculdubio se iram et indignationem omnipotentis dei incursurum.

Philip, Canon of Lincoln, then, gave the book with others in 1187 to the Augustinian Priory of Radford, now called Worksop.

Collation: 1? (three left), 2^4, 3^8-9^8, 10^8 (wants 4, 5), [quire lost?], 11^8, 12^{10}, 13^8, 14^8, 15^8 (8 canc. and replaced, 1 added), 16^8.

CONTENTS

Tract on the world and creation. 2
De forma mundi. Mundus dicitur quasi undique motus.
De creatione mundi. Creatio mundi quinque modis scribitur.
De etatibus mundi. Prima etas in exordio. 2*b*
. . . quarum decursus per generationes et regna ita inspicitur.
Igitur perfecti sunt celi et terra (Gen. ii. 1). 3
. . . et non erubescebant.
Homo dictus quia ex humo est. 4*b*
. . . greges uero caprarum et ouium.
De auibus. Unum autem nomen auium. 5
. . . docuit homines quid nominarentur.
Sermo qualiter peccator deo placere ualeat. 6
Quocienscunque peccator uult factori suo placere
. . . ne aliquid ad exemplum bonorum factorum desit in nobis.
2. Inc. liber de naturis bestiarum et earum significationibus. 8
Bestiarum uocabulum proprie conuenit leonibus, etc.
The next division of the text (after the section on birds) follows a section on the *Capra*, which ends:
lauacrum regenerationis in uitam eternam.
Inc. de naturis piscium. 68*b*
Ciuitas syrie que nunc tyrus dicitur.
After f. 69 a quire seems to be gone.
Ends f. 76*b*. Ut luligo et huic similia.
De aquis. Aqua dicta quod superficies eius equalis sit. 77
. . . odore abigit proximantes.
De naturis serpentium. Draco maior cunctorum serpentium. 78
At f. 88 there seems to be a slight change of writing and vellum.
Ends f. 89: ita et hominis morte serpens.
De uermibus. Vermis est animal quod plerumque de carne. 89
. . . sicque agitatus perlabitur.
3. Tract de naturis rerum. 90*b*
Natura dicta (est) eo quod nasci aliquid faciat.
(On the human body.)
. . . flores purpurei mortuis prebentur.
De gradibus etatis. Gradus etatis sex sunt. 101*b*
. . . hoc est humum inicere.
Inc. de arboribus et de herbis. Arborum nomen sive herbarum 105
. . . Buxum uero de ligno composito.
De terra. Terra est in media mundi regione posita. 112
De orbe, 112*b*; *de Asia*, 113; *de Europa*, 115*b*; *de Africa*, 117.
Ending: unum andrometus uocatur alterum bisateum.
4. *Sermo de beato Ioseph.* (?Augustine, *Patr. Lat.*, xxxix. 1765.) 118
Quotiens fratres karissimi lectiones de testamento ueteri recitantur.
. . . istos ualeat excusare correcta. Quod ipse

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prestare dignetur qui uiuit et regnat deus per omnia secula seculorum. Amen (120*b*).

A bit of a later MS. has been pasted on to this page, and removed.

Mr. Cockerell notes the close similarity between this book and MS. Royal 12, c. xix. in the British Museum.

The textual contents of the two books are exactly the same. Owing partly to loss of leaves, the Royal MS. has rather fewer pictures than this, and there are some differences of subject and treatment: but the two volumes are sister-books. Another very fine English Bestiary of similar date, but differing in type, is at Oxford (MS. Ashmole, 1511.)

The pictures, which are sometimes rectangular, sometimes round, have external frames of red and white, green and white, or gold. Within there is usually a broad band of colour, red, green, or blue (sometimes two bands), while the central field is almost always of plain gold. The bands of colour are often ornamented with small white dots or rings. The animals represented are often coloured blue, brown, or red, shading into white. The drawing is admirably bold and firm, and the whole effect most excellent.

1. f. 8*a*. Initial to Bestiary. Christ with cross, nimbus, and long white cross-staff, beardless, stands blessing.
2. Two lions licking two cubs; a third cub.
3. f. 9*b*. Blue antelope with horns caught in tree on *r.*; man on *l.* spears it.
4. f. 10*b*. Centaur galloping to *r.*, holding a snake.
5. Porcupine. Hedgehog with spikes covered with red apples.
6. f. 11*b*. Fox lies on its back. Five birds perch on it; two peck its tongue. Five young foxes look out of holes in the ground.
7. f. 12*b*. Maid seated on *l.*; blue unicorn lays its head in her lap. Two hunters, one with axe, one with spear; the latter pierces it.
8. f. 13*b*. Hunter gallops after beaver on *r.* and spears it.
9. f. 14*b*. Hyaena with spiky mane devours corpse in stone tomb.
10. f. 15*b*. Hydrus (dragon) enters mouth of red crocodile and pierces its body.
11. f. 16. Hydra. Serpent with five heads and two legs.
12. f. 17. Three sirens. Women with birds' bodies and legs, and fish-tails; one holds comb and two others fishes.
13. f. 18. Two wild goats, facing, feed on a tree on a hill.
14. f. 19. Onager; green donkey.
15. f. 19*b*. Man shoots at ape on *r.*, which has a young one (green) in its arms and another (blue) on its back.
16. f. 20*b*. Bearded satyr with a kind of thyrsus.
17. f. 21. Blue panther breathing out red rays. Beasts follow it and meet it (attracted by the sweet breath); only the dragon goes into a hole in the ground.
18. f. 23. Elephant with three mailed men in castle on its back.
19. f. 25. Blue wolf. Sheep in roofed shelter on *r.*
20. f. 27. Seated king (Jason or Lysimachus) assailed by two men, a dog couches at his feet; a third man stands on *r.*
21. Six dogs swimming a river.
22. f. 28. Judge with spear seated on *l.*, men before him. In front a dead man, below whom a dog couches; on *r.* the dog seizes the throat of the culprit.
23. f. 30. Stag and does going to *r.*; trees behind.
24. f. 30*b*. Three weasels.
25. f. 31*b*. Corn on *l.*; ants (red) scattered about, and on green ant hill on *r.*
26. f. 33. Ibex leaps headlong from rock.
27. f. 33*b*. Man and woman on hill surrounded by flames; this represents certain stones which flame up when a man and woman meet on the hill where they are.
28. f. 34. Two eagles, one looks at the sun, the other pecks a stone (to break off its superfluous beak and so renew its youth).
29. f. 35. Tiger looks at round mirror in which it is reflected; hunter rides away on *r.* carrying its whelp.
30. p. 35*b*. Leopard with mane.
31. f. 36. Blue lynx.
32. f. 36*b*. Griffin carrying off a pig.
33. Two boars, red and green.
34. f. 37. *Bonacon*, lion with curling horns, four men on *l.*; one pierces it.
35. f. 37*b*. Bear licking three shapeless cubs into shape.
36. f. 38*b*. Manticora, red beast with human head.
37. f. 39. Parandrus, hairy blue beast with deer's antlers.
38. Eale, beast with horns pointing forward.
39. f. 39*b*. Sheep, horned.
40. f. 40. Ram.
41. Two sheep, hornless.
42. f. 40*b*. Goat.
43. f. 41. Blue ox.
44. f. 41*b*. Bullock.
45. f. 42. Camel with two small humps.
46. f. 43. Dromedary without humps.
47. f. 43*b*. Ass.
48. f. 44. Horse.
49. f. 46*b*. Three cats: on *l.* one plays with mouse, another on *r.* watching a mouse.
50. f. 47. Mouse eating wafers marked with a cross.
51. Mole.
52. f. 47*b*. Leucro(co)tta. Red beast with mane galloping to *r.*

Inc. de naturis uolucrum.

53. f. 48. At top, the sun; three blue eagles; two look at the sun (one has a fish in his claws); the third in *c.* plunges head downwards.
54. f. 48*b*. Two vultures looking back at each other; tree in *c.*
55. f. 49*b*. Swan with fish in beak, wading in green water.
56. f. 50. Four cranes on *l.* doing the goose-step; one on *r.* holding a stone in its claw (to keep itself awake).
57. f. 50*b*. Green parrot.
58. f. 51. Stork with frog in beak.
59. f. 51*b*. Halcyon plucking at its tail.
60. f. 52. Cinomolgus with two young ones at top of a tall tree; man below, on *l.*, about to sling a stone at them.
61. f. 52*b*. Avis Ercinea, a gold cock.
62. f. 53. Partridge arranging eggs in nest with its beak.

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63. f. 53*b*. Hawk.
64. Two magpies.
65. f. 54. Many-coloured nightingale on nest.
66. f. 54*b*. Two bats.
67. f. 55. Corvus, rook.
68. Coenix, jackdaw.
69. f. 56. Swallow.
70. f. 56*b*. Quail.
71. f. 57. Peacock hatched with red and green lines.
72. Cock.
73. f. 57*b*. Duck.
74. f. 58. Kneeling man, with white cloth over tree stump; bees and hive on *r*.
75. f. 60*b*. Sick man in bed; charadrius (white bird) perched near his feet looking at him. This shows that he will recover.
76. f. 61*b*. Group of nine pelicans (coloured like the peacock), some pecking their parent, others feeding each other.
77. f. 62. Night crow, blue and green.
78. f. 62*b*. Two phoenixes; one on *l*. pecking a tree; one on *r*. in nest; gold flames above.
79. f. 63*b*. Hoopoe without nest.
80. f. 64. Ibis standing on snake and feeding young in nest on *r*.
81. f. 65. Fulica, a coot, blue and red.
82. f. 65*b*. Partridge.
83. f. 66. Two turtledoves billing.
84. f. 68. The prophet Amos seated; goats on *r*.

De naturis piscium

85. f. 69. Two men in ship; a winged fish, the serra, in air above.
86. f. 70. A red crocodile devouring a man.
87. f. 78. An elephant, a blue and green dragon twined about him.
88. f. 79. Basilisk: cock with serpent's tail.
89. Regulus, a blue lizard.
90. f. 79*b*. Two green snakes intertwined.
91. f. 80. Viper (horned) swallowing a young one; two more burst from its side.
92. f. 81*b*. Man on *l*., with shield and club; winged dragon on *r*., one ear on the ground, its tail in the other (the deaf adder stopping its ears: the man on *l*. ought to be an enchanter).
93. f. 83. Emorois, a coiled-up dragon with a gold ball (carbuncle) on its head; a man on *r*. (a charmer) holding up his garment to his face, probably because the eye of the beast kills, though the text does not say so.
94. f. 83*b*. Hydrus (blue-winged dragon) entering the mouth of a red-horned crocodile.
95. f. 84*b*. Lacertus, red and green lizard.
96. Salamandra. Four blue snakes in a tree poisoning the fruits with their mouths; a dead man lies in front.
97. f. 85*b*. Scitalis, blue two-legged horned dragon.
98. Amphisbaena, winged two-legged dragon, biting its tail, which has a second head.
99. f. 86. Boas, a red, eared snake.
100. Jaculus, winged serpent with ears.
101. Syrena, winged red dragon.
102. f. 86*b*. Seps, blue two-legged lizard.
103. Lacertus, brown lizard, with four legs, ears, and beak.
104. f. 87. Saura, lizard with wings.
105. Stellio, blue snake.
106. f. 87*b*. A green serpent with ears squeezing through the narrow arch of a tower and scraping off its old skin.

108. OF THE GOVERNMENT OF HEALTH. Vellum, $10\frac{1}{8} \times 7\frac{1}{8}$, ff. 130+2; 29 lines to a page; cent. xv (about the middle); in a good, rather current, Gothic hand. Old binding of stamped leather over boards. The stamps arranged in vertical bands are (1) a large P inclosing a small P; (2) a lion passant; (3) dog pursuing deer; (4) pelican; (5) indecipherable. Five metal bosses on each cover, and two clasps (one broken). Has the bookplates of Mr. Morris and Mr. Bennett. In the last cover is the name Thwayte (xv). Also scribbles:

Apo/mo/ny/
Noubliez a louer dieu et saint George.

Collation: a^2 (1 stuck to cover), 1^4, 2^8–16^8, 17^6 (6 stuck to cover).

1. Treatise in French in four parts on health and diet.

Part I is of the body in general.
Part II, of particular parts of the body.
Part III, of simples and diet.
Part IV, of physiognomy.
Capitula of the four parts, in double columns. 2
Prologue. 5

Dieu qui par sa grant puissance tout le monde estably qui premierement fist le ciel
. . . si comme vous trouverez.

La table des Rubriches de ce premier liure. 6*b*.

Text. Pour ce que nous auons dit dessus et que nous voulons dire.
Part II, 8 Chapters. (xlv) 49
Le premier. de garder les cheueulx.
Part III, 8 Chapters. (lviii) 62*b*
i. de toutes manieres de blez.
Part IV, Text. (cv) 109*b*
Pour ce que nous vous auons donne enseignement es iii parties de deuant.
The last section: des œulx qui sont luxurieux, ends f. 113 (cix): en ouir parler de femmes.
2. Le liure ypocras. (cix) 113*b*
Cest le liure que ie ypocras enuoyay a toy o tu Cesar.

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Various receipts, the last, pour lenfleure des piez.
Ends f. 123*b* (cxix):
et mettez sur le mal si garirez.
3. Le liure galien. (cxix) 123*b*
Se vous voulez faire piment.
Ends f. 124*b* (cxx):
si aurez bonne ainte. Finitur.
4. Table of Signs of Zodiac for the months. 125
Notes on the planets, etc. 125*b*
5. Versus Salarini doctoris nobilis uniuersitatis parisiensis. 126
Pane nouo, veteri vino si possit haberi.
Carne frui juueni consulo, pisce seni.
Mostly on diet: ends, De Ruma. 127
Te calidum serua, modicum bibe, perge labora
Ieiuna vigila si vis deponere ruma.
ff. 127*b*, etc., blank.

There is one large picture by a good artist. The rest are clearly done and with spirit, but not so delicately. They are confined to the initials.

1. f. 5. Square picture, two-thirds of page. Blue sky, with stars and clouds; the earth (a globe) covered with grass and trees and water; on it stands the Father, all in gold (face and all); in front lies Adam, Eve emerging from his side; in front of them river with fish; on *r.*, a group of beasts, lion, ox, deer, rabbit, horse, etc.; on *l.*, birds, peacock, cock, stork, duck, dove, etc.; on either side of goat's head, three small angels; sun on *l.*; moon with face on *r.*
2. Initial. Man in red doctor's gown, furred, with black skull cap, in wooden pulpit.
3. f. 7*b*. Doctor pointing at stars in sky.
4. f. 8*b*. Man at table; attendant kneeling on the nearer side with dish.
5. f. 11. Of water. Man in chair, out of doors, holding bowl; attendant draws water out of square tank.
6. f. 12. Of wine. Man in chair, two attendants with cups; in a room.
7. f. 13*b*. Of sleep. Man in cap, otherwise nude, in bed.
8. f. 15*b*. Bath. Man in bath, sheltered by tent-like cover; table in front, with bowl, cup, etc.
9. f. 17. Man and woman.
10. f. 19*b*. Man in chair; low stool with vessels in front; man lets blood from his *l.* forearm.
11. f. xx. Cupping. Nude man seated on table; a man cups him between the shoulders.
12. f. xxii. Leeches. Man with stick, bare-legged, sits with his feet in a pond; leeches cover his legs.
13. f. xxix. Lady in chair, ill; a woman holds her head.
14. f. xxx. Doctor, seated (in blue), lectures a pupil.
15. xxxii*b*. Sun (a large gold star) in *c.*; signs of zodiac surround it.
16. f. xxxiv*b*. (Sites of towns.) A towered walled city; other buildings round it.
17. f. xxxvi. Journeying. Man on land with stick on shoulder; man in ship setting the sail on *r.*
18. f. xxxviii. Woman reading book; wall behind.
19. f. xl. Birth. Woman in bed; attendant; in front one washes a new-born child.
20. f. xliii. Doctor in canopied seat lectures a pupil.
21. Part II. f. xlv*b*. The Hair. Man in chair; one combs his head with double comb.
22. f. xlviii. Eye. Seated man and attendant; each holds a stout bottle.
23. f. xlix*b*. Ear. Seated man; one probes his ear.
24. f. l*b*. Teeth. Seated man, with bottle, rubs his teeth; two more bottles on a buffet on *r.*
25. f. lii. Complexion. Lady in heart-shaped headdress, holds up round mirror in red frame; toilet table on *r.*, with white cloth and vessels.
26. f. liii*b*. Stomach. Table with flagons; man drinking from bottle.
27. f. lv*b*. Liver. Doctor talks to man in cloak and broad hat.
28. f. lvii. Heart. Man in red takes gold covered cup from kneeling attendant.
29. Part III. f. lviii*b*. Corn standing and in sheaf.
30. f. lix. Barley standing and in sheaf.
31. f. lix*b*. Millet growing.
32. lx. Woman at a table with flagon on it, handling rice.
33. Load of oats, drawn by white horse.
34. lx*b*. Grain, called Rogier Melebranche, growing.
35. lxi. "Far," growing.
36. Woman, by open flour-chest, bolting flour in a sieve.
37. lxi*b*. Water. Two springs flowing into a river; two tanks.
38. Man treading grapes; another pouring wine through funnel into cask.
39. lxii*b*. Two beer-vats are over fire, which a man tends.
40. Men crush apples in a trough; casks.
41. lxiii. Vinegar; man pours it by funnel into cask; seen above.
42. lxiii*b*. "Moure." Man crushes mulberries in tub; basket of mulberries on *l.*
43. lxiv. Of pork. Pigs feeding.
44. lxv. Of beef. An ox.
45. lxv*b*. Ewe and three lambs.
46. Two sheep, one horned.
47. lxvii. White he-goat with bell.
48. lxvi*b*. Goat and kid feeding on tree.
49. lxvii. Two antlered deer couching.
50. Hare.
51. lxvii*b*. Three rabbits.
52. Bear.
53. Swan and three other birds.
54. lxviii*b*. Square tower; pigeons fly from it.
55. Two geese and two goslings in stream.
56. lxix. Duck and drake feeding.
57. lxix*b*. Three partridges.
58. Pheasant (blue and brown).
59. lxx. Peacock (gold tail) and swan.
60. Swan in water; heron on bank.
61. lxx*b*. Sparrows (?).
62. Quail and "aloe" (lark).
63. lxxi. Plover and "mauuiz" (mavis).
64. lxxiii*b*. Beans growing.
65. lxxiv. Chiches (chick peas?) growing.
66. lxxiv*b*. Pease growing.
67. Lentils growing.
68. lxxv. Faisoles (beans) growing.
69. lxxv*b*. Lupins.
70. Orbe.
71. lxxvi. Cerres.
72. Vetch.
73. lxxvi*b*. Fig tree.
74. lxxvii. Grapes on trellis.

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75. lxxviii. Pear tree.
76. lxxviii*b*. Apple tree.
77. Pomegranate tree.
78. lxxix. Quince tree.
79. Lemon tree.
80. lxxx. Date palm.
81. lxxx*b*. Peach tree.
82. Currant tree (not a bush).
83. lxxxi. Mulberry tree.
84. lxxxi*b*. Plum tree.
85. lxxxii. Walnut tree.
86. lxxxii*b*. Noix de coudre tree.
87. Almond tree.
88. lxxxiii*b*. "Sein" tree.
89. Medlar tree, "neffles."
90. lxxxiv*b*. Chestnut tree.
91. Olives.
92. lxxxiv*b*. Strawberries.
93. lxxxv. Cornel tree.
94. Hazel tree.
95. Juniper.
96. lxxxv*b*. Gourds.
97. Cucumbers.
98. lxxxvi. Citrons.
99. "Canamel." Two flagons on a table.
100. lxxxvi*b*. Of honey. Two white bee-hives on a table.
101. lxxxvii. Cabbage.
102. lxxxvii*b*. Chives, "porreaux."
103. lxxxviii. Onions.
104. Two garlic plants.
105. lxxxviii*b*. Shalots.
106. lxxxix. Mustard plant.
107. Spinach.
108. Beet.
109. lxxxix*b*. Borage.
110. Mallow.
111. Turnips.
112. xc. Larais.
113. xc*b*. Panaye.
114. Rave.
115. xci. Fennel.
116. Parsley.
117. xci*b*. Cerfeuil (chervil).
118. Lettuce.
119. xcii. Pourpie.
120. Parages.
121. xcii*b*. Sage.
122. Mint.
123. xciii. Basil, in a pot.
124. Rue.
125. xciii*b*. Mushrooms.
126. xciv. Hyssop.
127. Cress.
128. xciv*b*. Orvale (clary).
129. Nulla.
130. Poulieul (penny-royal ?).
131. xcv. Brote.
132. Fish in a stream.
133. xcvii*b*. Of eggs. A nest of eggs; a hen sitting on another nest.
134. xcix. Of cheese. Two round white cheeses on table; above hangs a wicker cage containing another cheese.
135. xcix*b*. Of milk. A woman in red milking a cow.
136. ci*b*. Of pepper. A doctor holding up an urinal; a patient on *l*.
137. Ginger plant.
138. cii. Canette tree.
139. Basket of girofles (cloves).
140. ciii. A man pounding "garnigal" (galingale) in a mortar.
141. Two men pounding cummin.
142. ciii*b*. Three saffron plants.
143. civ. Tree of cubebe (jujube).
144. Cardamum tree.
145. civ*b*. Anise plants (one is outlined and not finished).
146. cv. Nutmeg. Man at table with mortar and pestle by him takes a handful out of a vessel and spreads others on the table.
147. Plant of citoual.
148. cv*b*. Man stirs salt in a copper over a fire.

Part IV. 149. Of physiognomy. Three doctors seated discussing.

150. cix*b*. Hippocrates, seated, hands book to messenger.
151. cxix*b*. Galen in red at table on which are two round covered pots: two more on a shelf on *l*.

109. COLUMELLA. Vellum, $10\frac{5}{8} \times 7\frac{1}{8}$, ff. 185; 29 lines to a page; cent. xv (1469); in a slightly sloping Roman hand; written in Italy. Has the bookplates of Mr. William Morris and Mr. Richard Bennett, Binding: old red morocco with arms in gold—quarterly 1 and 4 *or*, 5, bends dexter *gu*., 2 and 3, barry of six *or* and *gu*., an inescutcheon party per fess *or* and *gu*.; crest, a winged lion's head with peacock's feathers in the ears. On the flyleaf is the pencil mark "HB. No. 81," referring to the Hamilton sale in 1889. In the lower margin of f. 1 a shield corresponding with 1 and 4 of the above; crest, a demi-griffin (or eagle) crowned. The arms on the binding are those of the family of Sandri, Counts of Monbasilio. Those in the border of f. 1 are those of the family of Caretto, Counts of Sarona and Millesimo (settled in North Italy and at Naples). The family of Sandri were heirs to one branch of the family of Caretto. (See the catalogue of the manuscripts formerly in the Hamilton collection sold by the Prussian government at Sotheby's in May, 1889. This

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manuscript was Lot 50 in the sale; its number in the Hamilton collection was 184.)

Collation: 1^{12} (1 canc.?), 2^{12}-11^{12}, 12^{10}, 13^{10}, 14^{12}, 15^{12}, 16^{10}.

CONTENTS

Title in gold capitals. 1

L. IVNII MODERATI COLVMELLE REI RVSTICE LIBER PRIMVS FELICITER INCIPIT. R.

Sepenumero ciuitatis nostre principes.

Liber ii, f. 15; Lib. iii, f. 31 (or de arboribus); Lib. iv, f. 40*b*; Lib. v, f. 56; Lib. vi, f. 70; Lib. vii, f. 83*b*; Lib. viii, f. 97*b*; Lib. ix, f. 109; Lib. x, f. 122; Lib. xi, f. 133; Lib. xii. f. 141; Lib. xiii, f. 158. Ending, f. 184*b*: multa scisse dicuntur non omnia. finis.

Henrietus Roffinus de Murialdo scripsit M°. cccc° lxviiij° die x^a^ septembris.

On f. 185*b* is a sixteenth-century note:

Cognoscebant melius homines antiquitatis agriculturam picturam et multas denique pulcherrimas artes quae non amplius ad mentem nostram peruenerunt: praeterea bona fides amor populi, civium, imperatoris conservabat virtutem et veritas triumphum suum spargebat In omnibus romanorum urbibus antiquam cupiditatis imperium suum stabiliuerat. O tempora. O mores.

The decoration consists of borders and initials of the usual white branch-work on red and blue and green grounds minutely dotted with white. There are miniatures inserted in these. Each book after the first has a circular miniature in the lower margin in a double cone of branch-work, framed in gold. A similar double cone is at the top of the page.

1. f. 1. *Preface.* Full border, with medallions at the angles. A picture with classical columns at the sides and entablature above. In a landscape, Columella, in gold over blue, seated in front of a pink building, speaks to a group of peasants, one in pink sits by a stream drinking; on *l.* a well with bucket and counterpoise.

Medallions: 1. Man pruning vines. 2. Seated watching sheep. 3. Women drawing loads of corn. 4. Man reaping.

In *l.* of lower margin a car drawn by two lions containing the shield described above.

In *l.* border a lozenge-shaped medallion with a white rabbit.

2. Lib. i, f. 5. Lower margin. Young man richly dressed rides to *r.* on white horse; pink building on *l.*

3. Lib. ii, f. 15. Landscape with cultivated plain and slope. Trees on hill (heightened with gold); no figures.

4. Lib. iii, f. 31. Man in shirt and sleeves planting trees in landscape.

5. Lib. iv, f. 40*b*. Vines trained on horizontal trellis; hills behind.

6. Lib. v, f. 56*b*. Man working with mattock in landscape.

7. Lib. 6, f. 70. Wattled inclosure with conical fruit trees.

8. Lib. vii, f. 83*b*. Yard with pink walls building on *l.*; a man tending a wound in the flank of a white horse held by the head on *l.*

9. Lib. viii, f. 97*b*. In a wattled inclosure, a black and a white sheep, both horned.

10. Lib. ix, f. 109. A pigeon house, a square tower with openings round the top and a conical tiled roof, in a walled inclosure in landscape.

11. Lib. x, f. 122, etc. A broad shelf with four beehives on it; over it a sloping shelter supported on piles; on *r.* a shed.

12. Lib. xi, f. 133. A beardless man with scythe, clasping a log of wood (?); in an inclosure with trees.

13. Lib. xii, f. 141. Man with crook seated on tree-stump; another stump on *r.* with a green shoot; shed behind the man on *l.*

14. Lib. xiii, f. 159. Corn (?) and green wall on *l.*; fruit trees on *r.*

110. CHESS. A REMARKABLE MANUSCRIPT treating of the Game of Chess in the Middle Ages, which passed through the hands of Mr. Bernard Quaritch, August, 1902. Vellum, $9\frac{1}{8} \times 7$, ff. 182; various numbers of lines to a page up to 25; cent. xiii; in a very good clear hand. Binding: xvii cent., with gold tooling on back. Formerly in the collection of Sir Andrew Fountaine, of Narford Hall, Norfolk. This library was sold at Sotheby's in 1902 (June 11-14). The present volume was Lot 202. On a flyleaf is the old number 64. On f. 146*b* is the name: De Vaubouton (xvii).

Collation: 1^{4}, 2^{12} (11, 12 canc.), 3^{8}-18^{8}, 19^{4}, 20^{8} (wants 1), 21^{8}-23^{8}, 24^{6} (6 canc.).

The following account by an expert gives a better idea of the contents and value of the manuscript than anything that I could write. Special attention may be called to the decorative work on f. 1*a*, 134*b*, 135*a*, 170, etc., as being of very good quality.

CONTENTS

A Norman-French translation of the *Bonus Socius* collection of problems of Chess, Tables and Merrels.

Begins leaf 1 (*Chess*):

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Chil dor traient premiers & uellent matter les rouges a deus trais ne plus ne mains preng les ruges a deffendre car il ne le puent faire se chius ki trait de celles dor trait sen aufin en . A . prent sen pannet de ten roc se li donne eskiec si est deffendu . . .

Ends f. 145*b*: auoec laufin au darains eskiec et mat dou paonnet.

f. 146 has no text.

leaf 147 (*Tables*): Cis gius est de le tiestre & souhaidans en . iij . des & dient celles dor q̃ elles sesleueront toutes deuant che q̃ les rouges soient hors cest en A . & traient chilles dor primiers . . .

leaf 170*a* (*Merrels*): Celles q̃ sũt rouges traient prumiers & toutes ses toutes les rondes auoec lestoile ne se remueunt nient . . .

Ends *leaf* 182*a*: . . . Mais se au coumencier li estoile dor fust mise en . A . & les autres soient ensi que menterant adont nus ne pora uoincre se cascuns iue bien & soutiument.

This work has been known to chess historians and bibliographists for more than twenty years as the FOUNTAINE MS. [See Van der Linde, "Quellenstudien zur Geschichte des Schachspiels" (1881), p. 186, No. IX; *ibid.*, "Das erste Jartausend der Schachlitteratur" (1881), No. 1873; Von der Lasa, "Zur Geschichte und Literatur des Schachspiels" (1897), pp. 133-150.] It is at once one of the most important and one of the most complete mediaeval works on the game of chess, and is almost the only manuscript of problems that has not yet found a permanent home in a National library.

The chess literature of the Middle Ages falls roughly into three classes of works: firstly, treatises dealing with the movements of the pieces, and the rules of the game, for the most part comparatively short Latin poems preserved in manuscripts of more or less miscellaneous contents; secondly, moralizing and religious treatises giving an allegorical interpretation to chess, of which the most important work is that of the Lombard monk Jacobus de Cessolis; and thirdly, collections of problems.

The game of chess appears to have been first practised in Christian Western Europe in the course of the eleventh century, and to have spread with a rapidity that would be considered surprising if the social conditions of the time did not supply a satisfactory explanation. Contemporary writers afford abundant testimony as to the absence of serious occupations for the upper feudal classes. Cut off by social considerations from the ranks below, with no political activities possible, time hung heavily on lord and lady alike. This made the minstrel's profession profitable, and led also to the necessity for indoor games. In the absence of cards, chess, and tables (the precursor of backgammon), and, to a lesser degree merrels, and possibly draughts, became the regular amusements for the long evenings, and furnished opportunities for the gambling, which was one of the necessities of a monotonous existence. Early European chess, however, differed very considerably from our modern game, the powers of movement of the pieces were smaller, and the game as a whole was tamer and longer. As the addiction to gambling extended, these proved serious drawbacks, for the settlement of a wager was too protracted, and attempts were made to shorten the game. These attempts are seen in tentative and gradual changes in the powers of movement of the pieces, and in the rules of the game, but still more in the sudden spring into popularity of the chess problem. In its simplest form the problem represented the ending of a game in which victory could be obtained within definite limits of time or a definite number of moves, a consideration that appealed to the impatience of the gambler. Although the problem art was already highly developed among the Arabs at an earlier date than the introduction of chess into Europe, there is little to show that early European players paid much attention to problems. Neither Neckam (about 1180) nor Cessolis (about 1260) refer to problems, but the use of their technical name *jocus partitus* in a derived sense in Bracton (about 1250) is indirect evidence for an earlier acquaintance with them. The earlist existing MS. collections of problems belong to the last quarter of the thirteenth century and form a well-defined group which has for convenience been designated the *Anglo-Norman*, from the fact that the two chief MSS., both in the British Museum, are of English origin, and written in Norman-French. The MSS. of this group contain problems in chess alone, and show striking traces of Arabic influence. They represent the condition of the problem art in Europe before the requirements of gamblers began to modify it.

It would appear that a knowledge of the chief problems soon became common, and rendered them unsuitable for purposes of gambling. Instead of composing new positions, the energy of chess players was devoted to the task of modifying known positions in such a way, that while preserving a general resemblance to the original problem, the solution might be entirely different. Trickery and deceit took the place of a trial of skill. These modifications consist in the insertion of new pieces, the shifting of other pieces from their proper squares, the introduction of conditions such as forbidding the capture of certain pieces, or the movement of others, all resulting in the problem being impossible or unsound. Two new collections of problems on these lines were current in the early part of the fourteenth century, and are known from the respective introductions to the Latin texts as the *Bonus Socius* group, and the *Civis Bononiæ* group. The Civ. Bon. group appears to be slightly later in date, and to have been mainly confined to Italy. The British Museum possesses a fairly good MS. (Add. 9351) of this group. The *Bonus Socius* group exists in two editions; of the earlier the best MS. is in the National Library, at Florence (Banco dei Rari, BA6, p. 2, Nos. 1-7), and contains problems in chess, tables, and merrels. The introduction tells how "I a good companion (bonus socius) falling in with the wishes of my companions, have taken the trouble to collect into a book all the problems (partita) which I have seen or have discovered in chess, dice and merrels (scaccorum, alearum quam etiam marrellorum), etc." From this larger collection many smaller texts were extracted, and seven or eight of these shorter MSS. are known; the shortest and most defective of these is Sloane 3281—the only MS. of this group in the British Museum. The Bonus Socius text was also amplified, and the *Fountaine* MS. is one of the three known MSS. of the enlarged and revised text, the other two being in the National Library at Paris, viz., a Latin text, Lat. 10286, and a French (Picard dialect) text, French 1173. All three texts are splendidly executed on vellum, the diagrams exhibit actual

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pieces upon the chessboard, and show the shape of the chessmen at the time. In all three the two sides are coloured gold and red. Both Paris texts have an introduction somewhat similar to the original prologue in the Florence text, but in the place of the words Bonus Socius the Latin text has substituted V de V, and the Picard text has "Nicholas de St. Nicholai, clercs." The obvious conclusion that here we have the names of the scribes who wrote these copies was overlooked by Sir Fredk. Madden and V. d. Linde, and Nicholas has been promoted to the authorship of the original *Bonus Socius* text. The Picard text has also a brief introduction on the rules of chess as exemplified in these three MSS., in which we are told that the problems are according to the Lombardy rules, and that the MS. teaches how the game may be shortened by problems. The latter statement admirably illustrates the genesis of this collection of problems, while the former, connecting the work with Lombardy, brings the Bonus Socius collection into intimate connection with Jacobus de Cessolis. The wording of the Latin prologue to the problem collection closely follows the wording of Cessolis' introduction, and the two books may be considered as companion works illustrating all sides of the mediaeval game of chess.

The present text lacks the introduction, but otherwise it appears to be complete. The problems have, however, been numbered, probably by the compiler, at the foot of each page, and the numbers proceed regularly to No. 200 on leaf 100*b*. There are no numbers now until leaf 116*a*, which is numbered No. 271 instead of No. 231 as we should expect, and the numbers proceed regularly to No. 330 (actually 290) on leaf 145*b*. From a comparison with the Paris MSS., it would appear that the discrepancy is due, not to a gap in the MS., but to an error in the compiler's counting, for both Paris texts appear complete, and neither fill any such gap as would be caused by the omission of 40 problems.

The problems, which are orderly arranged in accordance with the length of the solution are played according to the following rules. The King called *roi* moves one square in any direction; the queen called *roiine* and occasionally *firge* (7*a*, etc.) moves one square in the diagonal directions only, and can never play to squares of a different colour. For its first move the queen may leap (*sauter*), *i.e.*, make two such moves in succession, and a promoted pawn has the same privilege (see 107*a*, 116*b*, etc.); the bishop called *aufin* moves diagonally and can only play to the second square, leaping over the intervening square whether it is occupied or not; the knight called *ceualier*, the rook called *roc*, plural *ros*, and the pawn called *paonnet* or *pannet*, move as in modern chess, but the pawn can only be promoted to a queen.

Each problem occupies one page of the text. The conditions of the problem are first stated, and the soundness or unsoundness is indicated. The solution then follows at length, and is explained by the help of letters which are written on the problem diagram. In the few cases in which a solution runs beyond a page in length, the conclusion appears at the foot of some other neighbouring page which has not been entirely filled by its own text. Leaf 138*a* contains an early example of the Knight's tour over half the chessboard, and leaf 141*b* a situation which is applicable to a game of draughts. Leaf 146 (*a*) and (*b*) contain blank chessboards. The boards are chequered black and white, but the modern rule that each player's right-hand corner square shall be white is only observed in the diagrams on the front of each leaf. In the diagrams on the reverse, the corresponding square is uniformly black, a condition of things postulated by the transparency of the parchment.

After the chess problems follow 44 diagrams of tables, which are divided between three games, tieste, barill, and minoret, all played upon the ordinary backgammon board with fifteen men (*taule*) a side, red and gold. The rules of play of these games are not known, but they appear to have differed but little from backgammon. From the numbers at the foot of the pages it is evident that a leaf is missing between 146 and 147, which contained two problems. The third game in the MS. is *merrels*, formerly called ninemen's morris or fivepenny morris (see Strutt's "Sports and Pastimes," 416), a game still extant, and played in precisely the same manner as is illustrated in this MS. It is referred to by Shakespeare in "The Midsummer Night's Dream," II, i, 98: "The nine men's morris is fild vp vith mud."

The MS. is plainly a translation from a Latin original, for in many cases the scribe has in error copied the Latin text, *e.g.*, 47*a*, apries *diffenderetur* le geu; 72*b*, it' si coperiant se de leur roc (see 58*b*, 92*b*, 119*a*, 136*b*, 161*b*, 178*a*, and probably also elsewhere). He has also left lacunae in many places where he has failed to understand his original. The MS. is almost certainly of French workmanship, and would appear to have belonged to a French family of the name of De Vaubouton at least as late as the seventeenth century. Probably the Fountaine family bought it abroad. It has suffered a certain amount of mutilation in the fact that one large initial (170*a*) and several smaller decorative figures have been cut out. The different groups of chess problems are begun with pages with very fine strap and scroll illuminated ornamental initials, and the marginal decorations comprise many grotesque figures and animals, birds, and spiked foliage of excellent workmanship.

H. J. R. M.

111. ROMAN DE LA ROSE, etc. Vellum, $10\frac{1}{8} \times 7\frac{1}{8}$, ff. 106 + 2; double columns of 36 and 43 lines. Two volumes of cent xiv. Binding: olive morocco of cent. xviii with gold tooling, lettered on the back, ROMAN DE LA ROZE MANUSC. ET AUTRES PIECES DU TEMS. Has the bookplate of Mr. R. Bennett. On the paper flyleaves are these notes of cent. xix.:

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No. 372. MS. avec le Testament de J. de Mehun. y compris l'un des plus beaux et l'un des plus ancien specimen de ce curieux Roman.
No. 647.
B. t. b—x.

On the vellum flyleaf:

Le Romant de la Roze (xv, xvi).
ɕ
Spm: (xvii?).
XXX (xv?).

The binder, who has cropped the other leaves throughout, has left the edge of f. 1 projecting.

Collation: 1 flyleaf, 1^{12}-6^{12}, a quire gone, 7^{10} | 8^{8}-10^{8}, 1 flyleaf.

CONTENTS

1. Roman de la Rose, by Guillaume de Lorris and Jean de Meun.

Maintes gens dient que en songes
Na se fiabes non et mensongez.

The portion by G. de Lorris ends on f. 30*a*, line 1.

Quer ie nay mes ailleurz fiance.

Then follows the rubric—

Ci commence mestre ioh. de meun clerc.
Et si lay ie perdu espoir.

The passage on Manfred of Sicily, f. 48*a*, has instead of the original reading (Est ore de cecile rois).

Se fist puis de sezille roys.

After f. 72 a quire is gone. The last couplet on f. 72*l* is

Tel rage ne tel desuerie
Bñ le uous sot raison noter.

The catchword is

Mez ne uous.

f. 73 begins

Les yeur de celz qui lez regardent
Ne point ne les font esblohir.

The Romance ends f. 81*b*.

Ainssi oy la rose uermeille
A tant fu iour et ie mesueille
E[x]*plicit le roma*[n]*s* de la rose
Ou lart damours e[s]*t* toute enclose.

The last two lines are repeated in black without the above mistakes.

On the remaining space, on 81*b* and f. 82, in a hand of cent. xiv-xv, are supplied passages of the texts of the following poem, with references to the places of their insertion, *e.g.*

verte folium infra tali signo II
[ver]te infra carta . . . tali signo . . .

2. In another hand (without title):

Le Testament de Jean de Meun. 83

Li peres et li filz.
et li sainz esperiz
·I· dieu en trois persones
Aourez et cheris
Tiengne les bons en grace
et retort les peris
Et doint que cilz traitiez
soit amame meris.

There are a good many corrections in the text, which ends f. 106*b*.

Eu saint liure de vie
que il meismes escript. Amen.

3. In the later hand of f. 81*b*:

Inc. codicillus magistri Iohannis de meun 106*b*
dieus ait larme des trespaces
quar des biens quil ont amasses.

Ending p. 107*a*:

Et quant vous aves la sceu
courant vous fastes deceu
quaist vous ne mares creu
atart vous en repentires.
Explicit codicillus ut supra.

On the second column and verso of f. 107 are three or four short sets of verses in French in later hands, which have been partially erased.

The artistic work of the book is not of a high order. A large number of copies of the Romance must have been turned out during the late thirteenth and early fourteenth centuries, and they are apt to be rather carelessly decorated. The miniatures in this book are distinctly hasty and rough.

On f. 1*a* is a full border. Along the *r.* side and bottom are six heads in medallions on gold grounds; 1, 2 (top *r.*) are young men in peaked caps; 3, 4 are crowned ladies; 5, a lady in peaked headdress; 6, a bareheaded youth or maid.

In the upper margin a lion by a tree.

Half the page is occupied by a painting in four compartments, as usual in these manuscripts. The grounds of the 1st and 4th compartment are gold; those of the 2nd and 3rd red, with patterns.

1. The lover asleep covered with white sheet; over him the rose bush; on *r.* a vermilion tower with the rose tree growing in it.

2. He sits on a bench pulling on his shoe; a curtain above him. On *r.* a brass vessel with arched handle hanging on the wall, over a brass dish on wooden table. On *r.* a towel.

3. He stands among trees.

4. He faces *r.*, towards a stream, beyond which is a wall with vermilion turret; within it the rose tree growing.

5. f. 2. The portrait of Hatred: a woman standing full face.

6. *Vileinie*, a woman in red, seated, kicks at a large cup offered by a servant on bended knee on *l.*

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7. f. 2*b*. *Convoitise* seated between two chests of money; a hand in each.

8. *Avarice*, seated, with a bag of money in her lap. Clothes hang on bars on *r.* and *l.*

9. f. 3. *Envie*, on *l.*, looking back at a lover and maid on *r.*

10. f. 3*b*. *Tristesce*, seated, tearing her hair.

11. *Vieillesse*, an old man in hood, with staff, looking at a fire on *r.*

12. f. 4. *Papelardie*, kneeling, with open book: altar with gold cross on *r.*

13. 4*b*. *Povrete*, in shirt with staff, seated on heap of earth.

14. f. 5*b*. The lover on *l.* *Oiseuse*, a maiden holding a round mirror, points through the open door of the walled inclosure in which is the rose.

15. f. 6*b*. The King of Love, bearded, crowned, and winged, in *c.*, full face, between two pairs of lovers; trees behind.

16. f. 11*b*. Narcissus, in whitish gown and red hose, reclines on grassy bank and looks at his face reflected in water on *r.*

17. f. 12. The lover looking at a stream on *r.*

18. f. 13. The God of Love (apparently a woman), crowned and winged, shoots an arrow at the lover on *r.*, which enters his eye.

19. f. 15. The God of Love on *l.*; the lover kneels, doing him homage.

20. f. 16. The God of Love addressing the lover and giving him his commandments.

21. f. 21. The lover, *Belacueil*, a maid in red, talks to him; on *r.*, a lattice, behind which is the rose.

22. f. 21*b*. The lover on *l.* *Danger*. A man in red, with hood, and large club; the rose on *r.*

23. f. 22. The lover reproached by *Raison*, a crowned lady on *r.*

24. f. 23. *Amis*, in scarlet, talks to the lover on *r.*

25. f. 26. *Belacueil* on *l.*; three females, *Jalousie*, *Paour*, and *Onte* (*Honte*), on *r.*

26. f. 27. *Onte* and *Paour*, on *l.*, speak to *Danger*, who lies asleep with his club under tree on *r.*

27. f. 28*b*. The lover on *l.*; on *r.*, the castle of *Jalousie* (blue, pink, and vermilion); at a window is seen the head of the imprisoned *Belacueil*.

28. f. 30. Jean de Meun, seated in wooden chair, open book on desk before him.

29. f. 45. *Fortune*, crowned and blindfold, stands with extended arms in the midst of a wheel; on ground, quarterly, blue and pink with white pattern; the ground within the wheel is gold.

30. f. 46*b*. *Noiron* (Nero) crowned, cuts his throat with a knife; a man on each side of him; trees on *l.*

31. f. 47*b* Croesus in bed, crowned; his daughter standing at his feet on *r.*, addresses him.

32. f. 48. On *r.*, Croesus, crowned, in green robe, with hands bound behind him, hangs on a gibbet, with two uprights.

33. f. 52*b*. The lover and *Amis* converse.

34. f. 67. *Jaloux* holding up a shovel and grasping the hair of his wife on *r.*, is about to beat her.

35. f. 74. Venus, crowned, shooting a hollow dart containing fire towards a castle on *r.*

36. f. 75. *Pygmalion*, with compasses, fashioning his statue, which lies shapeless, except the head, on a wooden table; two other tools lie by it.

37. f. 77. Pygmalion and the statue, a crowned lady, converse.

The Testament of Jean de Meun is illustrated by one miniature, at the beginning:

38. f. 83. Ground of gold and blue lozenges, the latter containing white fleurs-de-lis; the Father, seated, full face, holding before Him the Crucified Son.

112. ROMAN DE LA ROSE, etc. Vellum, 8 × 5½, ff. 189 + 1; double columns of 34 lines; cent. xiv (last third). Modern morocco, with elaborate gold-tooled linings to the covers. Bookplates of Ambroise Firmin-Didot, Mr. Morris, and Mr. Bennett. On page 1 a faint inscription: "Pierre Mich . . r cons . . . . Bell 1773."

Collation: 1^8-8^8, 9^6, 10^{10} (5, 6 in a rather later hand), 11^8-19^8, 20^4, 1 modern leaf, 21^8-24^8.

CONTENTS

1. Le Roman de la Rose, by Guillaume de Lorris and Jean de Meun. 1

Ci commence une vraie histoire
qui est de mult haute memoire
quen nomme rommans de la rose
ou lart damours est tout enclose
Maintes gens dient que en songes.

Ends, f. 156*a*:

A tant fu iour et ie mesueille
explicit.

On f. 156*b* are two passages omitted in the text.

2. Le Testament de Jean de Meun. 158

Cy commence le testament que fist Maistre Jehan de Meun.

Li peres et li filz
Et li sains esperis.

Ends, f. 189*b*:

Ou saint liure de vie
quil meismes escript. Amen.

Address to the Virgin:

Marie vierge fille et mere
Ancelle du souuerain pere
Le fruit que portastes iadis
et jus nous octroit paradis. Amen.

The miniatures are in grisaille without grounds; trees, grass, etc., in dull green; pale blue and pink sometimes occur.

f. 1 has a sparse border of ivy leaf, and a picture in four compartments.

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1*a*. The author, young, on bed, head to *l.*; a curved wooden canopy at the head, a rose tree at the foot.

b. The author sits on the foot of the bed fastening his shoe.

c. He stoops over a stream between banks with trees.

d. He stands in *c.*; trees on mounds *r.* and *l.*; birds in air; stream on *r.*

2. f. 2. *Haine*. A woman seated full face on a stone seat.

3. f. 2*b*. *Vilonnie*. Woman on seat spurning a cupbearer on *l.* with her foot.

4. *Convoitise*. An old woman looking into a chest on *l.* full of gold plate; silver plate on *r.*; clothes hanging on a bar above.

5. f. 3. *Avarice*. Seated woman in chair with bag; chest of money open on *l.*; clothes on bar above.

6. f. 3*b*. *Envie*. Woman seated on chair on *r.*; the author (?) stands on *l.*

7. f. 4. *Tristesce*. Woman seated full face, hand to head.

8. *Vieillesce*. Old woman with crutches.

9. f. 5. *Papelardie*. Nun, with white hood, rosary, and open book, kneels; altar on *r.*, with crucifix; curtain on *l.*

10. *Pourete*, rough-haired, in a single garment, sits on a mound.

11. f. 6. A maid, the doorkeeper, stands back to a door on *l.*; trees of garden seen over battlemented wall; the lover on *r.*

12. f. 7*b*. A ring of ten people round a tree in *c.* (dancing).

13. f. 13*b*. Narcissus kneeling over a square tank in which his face is reflected; three trees behind.

14. f. 15*b*. The God of Love on *r.*, crowned, winged, and robed, shoots an arrow at the eye of the lover on *l.*

15. f. 17. The God of Love, crowned and winged, takes the hands of the lover, in tightly fitting clothes, on *l.*

16. f. 26. The lover on *l.*; *Raison*, a crowned lady, before a door on *r.*

17. f. 27. The lover, robed, on *l.*; *Amis*, a robed, bearded man in hood on *r.* consoles him.

18. f. 28. The lover on *l.*; *Pitie*, a maid, lays her hand on his shoulder; *Franchise*, a lady, speaks to *Danger*, a bearded churl, leaning on a club on *r.*

19. f. 30. Venus, a lady with flaming torch; the lover on *r.*, with arms crossed on his breast.

20. f. 31*b*. *Honte and Paour*, two ladies, about to rouse *Danger*, who lies asleep under a tree on *r.*

21. f. 32*b*. *Jalousie*. An old woman directs two masons cutting stones in front; on *r.* a tower built to imprison *Belacueil*.

22. f. 34*b*. Jehan de Meun, bearded, in hooded robe, sits writing at desk; curtain on pole on *r.*

23. f. 48. *Fortune*. A crowned lady, blindfold, stands behind a large wheel which she holds by two of its spokes.

24. f. 50. *Raison*, crownless, goes off on *l.*; in *c.* the lover; *Amis* approaches him on *r.*

25. f. 59. Three pairs of youths and maidens, two in front, one behind, sit and converse among trees with birds in them; these are *les bonnes gens du temps passé*.

26. f. 60*b*. Lucretia on *r.* runs a sword through her body; two men on *l.* look on.

27. f. 66. The jealous man clutches the hair of his prostrate wife, and raises a stick to beat her.

28. f. 67*b*. Two robbers, one drawing his sword, emerge from a wood on *l.*; two travellers on *r.*

29. f. 68. A bearded king, with crown and sceptre in *c.*, between two groups of people: "*Coment le premier roy fu premierement fait du peuple.*"

30. f. 71. *Amis* on *l.*; the lover going to *r.*, holding his hat, takes his hand.

31. f. 71*b*. The lover on *l.*; again on *r.* seated by *Richesse*, a lady with a diadem, under a tree; a gate on *r.*

32. f. 73*b*. The lover. The God of Love on *r.* lays his hand on his head.

33. f. 74*b*. A group of ladies on *l.*, the God of Love on *r.* gives orders to them.

34. f. 78. *Faussemblant*, in monk's dress, a book slung on his back, a staff in his hand; the God of Love on *r.*, holding a lance, speaks to him.

35. f. 87*b*. Three ladies on *l.*, with shields, sword, and spear; the God of Love on *r.* with spear, addresses them; they are to assault the fortress of Jealousy.

36. f. 88. *Abstinence* as nun, and *Faussemblant* as monk; on *r. Malebouche* seated before her fortress.

37. f. 90. *Abstinence* on *l.*; Faussemblant strangles the seated Malebouche; gate on *r.*

38. f. 90*b*. *Courtoisie and Largesce*, two ladies, knock at the castle gate; the head of an old woman at a window.

39. f. 91*b*. The old woman (la vieille maquerele) holding a chaplet; on *r.* the castle; Belacueil looks out of window.

40. f. 95. The old woman and Belacueil talking, within the castle.

41. f. 97. On *l.* Dido falls forward on a sword; on *r.* Phyllis hangs on a gibbet.

42. f. 102*b*. The old woman; a bird hangs in a green cage on *r.* (she is telling Belacueil the example of the caged bird).

43. A young monk in black seated sadly with head in hand; a church behind; he is repenting his vows; this is another of the old woman's warnings to Belacueil.

44. f. 103*b*. The old woman talks to Belacueil; a fair youth on *r.*

45. f. 108. The lover on *l.*; the old woman addresses him.

46. f. 109*b*. The lover on *l.* retreating from *Danger* with raised club; the rose tree on *r.*

47. f. 110*b*. A rough man thrusts Belacueil back into the castle on *r.*

48. f. 111*b*. Four men (Love's army) in plate armour, with mail gorgets, armed with spears and shields, approach the castle on *r.*

49. f. 112. The author on *l.* bowing to a group of monks and friars (Dominican and Benedictine) on *r.*; he is apologizing for his matter.

50. f. 113*b*. Three ladies with shields and weapons; *Danger* with shield, on *r.*, raises his club.

51. f. 114. *Pitie*, with shield and sword, addresses *Danger* leaning on his club, on *r.*

52. f. 115. *Honte*, a lady with shield and club, about to fight *Pitie* (on *r.*).

53. f. 116. The God of Love with two spears on *l.*; group of soldiers on *r.* address him; he is to send a message to Venus.

54. f. 117*b*. Venus, in a covered car drawn by five doves (tandem-wise), flies through the air to *r.*; trees below.

55. f. 118*b*. Human Nature, a woman, on *l.* with

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hammer, fashioning a little man on an anvil; forge and bellows on *r.*

56. f. 121*b*. Nature kneels on *l.*, confessing to *Genius*, seated on *r.* in a canon's almuce; he lays his hand on her head.

57. f. 124*b*. Delilah, seated on *l.*, shows the hair of Samson, who lies with his head in her lap.

58. f. 130*b*. Christ, with cross-nimbus, seated full face, holding a round mirror in His *l.* hand, in which His face is reflected.

59. f. 131*b*. The image of Themis, nude, with sword and shield, on a pedestal on *l.*; Deucalion and Pyrrha kneel to it.

60. f. 135. Venus and Mars in bed; Vulcan at the foot on *r.* ties their feet together.

61. f. 137*b*. Man and woman in bed.

62. f. 138. *Genius*, as bishop in mitre and chasuble; the God of Love on *r.* puts a crosier into his hand.

63. f. 138*b*. *Genius*, as bishop in pulpit addresses a seated group on *r.*

64. f. 140*b*. Death (Atropos), a skeleton on *r.* with three spears, presses with a fourth spear the back of a prostrate youth on *l.*

65. f. 142. Christ as a Lamb, nimbed, and holding a staff, watches five sheep feeding.

66. f. 145. The fountain of life in the midst of Paradise, a walled inclosure.

Nos. 64-66 illustrate the sermon of Genius.

67. f. 147*b*. Five armed knights; they are prepared to attack the castle of Jealousy.

68. f. 148*b*. Venus shooting an arrow with flaming head at the summit of the castle on *r.*

69. f. 149. Pygmalion working with chisel and mallet at the draped figure of a woman lying on a table; callipers, axe, and plummet lie round.

70. f. 151. On *l.* a lady (Galatea?); in *c.* Pygmalion kneels facing *r.*; on *r.* two idols on columns, one draped, one nude, with spears; he is praying in the temple of Venus.

71. f. 158. *Testament of Jehan de Meun.* Border of ivy-leaf work, and pictures, rather over half page.

In a circle of pink and blue cloud sit the Father and Son, the Son on *l.* with book, the Father on *r.* with orb; the Dove descends between them; in the angles are the four Evangelistic emblems with scrolls bearing the names of the Evangelists.

The pictures at their best (*e.g.*, Nos. 1, 5, 8, 71) are very good; they are always skilfully and strongly drawn; their fault is that they are a little hard. But the book is a beautiful one and a very good example of secular art.

118. ROMAN DE LA ROSE. Vellum, $9\frac{1}{8} \times 6\frac{3}{4}$, ff. 157; double columns of 35 lines; cent. xiv (1400); clearly written. In dark blue morocco with gold tooling by C. Kalthoeber, London, cent. xviii (late). Bookplates of Horace Walpole and Mr. Bennett. The original first leaf is gone and is replaced by two modern supplements, one on paper, with a rough facsimile of an illustration (two seated people talking), the other on vellum, which is meant to resemble the rest of the MS.

Collation: 1^8 (wants 1, replaced), 2^8-19^8, $20^?$ (five left).

CONTENTS

Le Roman de la Rose. By Guillaume Loris and Jean de Meun.

The original portion of the MS. begins at l. 128:

Contreual leue esbanoiant
Et leriuage costoiant.

Ends f. 157*a*:

Ainssi ai la rose vermeille
Atant fu iour et me reueille.

Explicit le roumans de la rose
Ou lart damours est toute enclose.

On the verso in the same hand is:

Johan anquetin iadis baillif daubmalle (Aumâle) a present viconte de harecourt fist faire a sa demise et escrire cest Roumant de la Rose par iohan selles clerc. et lacompli en lan de lincarnacion *nostre seigneur* mil et iiii^{c} eu moys doctobre.

After this is an erased inscription, and later "ita est," with an obscure initial following.

Spaces have been left for forty small pictures, and there would most likely have been a larger one on the first leaf.

114. JOHANNES DE UTINO. Vellum, $12\frac{1}{4} \times 8\frac{1}{4}$, ff. 61; double columns of 43 lines; cent. xv (early); written in Germany (?). Modern morocco binding. Contains the large eighteenth century bookplate of Ambrosius Comes A Virmont et Nersen. Below the shield is the legend, "Ad Bibliothecam Ambrosianam Classis 1 (?), No. 499/b."

Collation: 1^8-7^8, 8^6 (wants 6). The modern foliation is incorrect.

CONTENTS

1. An abridgment of the Historia Scholastica of Petrus Comestor or Manducator of Troyes, by Johannes of Udine, dedicated to Beltrandus, Patriarch of Aquileia. Finished by the author on 8th April, 1346.

Incipit prologus in compilacionem historiarum

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totius biblie et hystoriarum scolasticarum editam a fratre Iohanne de Utino ordinis fratrum minorum.

Reverendissimo in Christo patri et domino domino Beltrando dei gratia sancte sedis Aquilegensis patriarche.

Ends: Et hanc cartham originalem propria manu a. d. millesimo trecentesimo quadragesimo sexto in ciuitate Utini aquilegensis dyocesis octaua die mensis aprilis conscripsi: EXPLICIT PROLOGUS.

Hec est historia Ade et hic incipit tempus legis nature et durat usque ad Moysen, etc. 1*b*

Adam primus homo in agro damasceno etc.

Between the columns of text and in the margins run genealogical lines of descent of patriarchs, kings, etc., which are carried throughout the book.

The history is carried on to Claudius, and then after a summary of the ages of the world ends with the Last Judgement—ac glorificentur in celestique regno sine fine letentur.

2. A continuation, being a chronicle of the Popes and Emperors from Nero to the Council of Constance in 1414.

Incipit Cronica quedam breuis summorum pontificum et Imperatorum Romanorum. 35*b*

Primus et summus pontifex futurorum bonorum Ihesus Christus filius dei.

In the lower margin is a faint pencil note: Ista cronica non est perfecta nec correcta sepe. . . .

The Emperors and Popes have separate columns to themselves as in the Chronicle of Martinus Polonus.

It ends after the Council of Constance.

Quem quidem modum dominus fortasse ostendet cum in spiritu uehementi conteret naves tharsis.

Hucusque cronica cosmidromii.

Finis.

The *Cosmidromium* is a chronicle written by Gobelinus Persona, an official of the Cathedral of Paderborn. It was printed in 1599, and again in 1688 at Helmstadt in Tom. I of the Scriptores rerum Germanicarum. It runs from the Creation to 1418.

The first of the two works in this volume is illustrated with some good drawings in outline lightly washed with pink and brown. They are as follow:

1. f. 1. A half mandorla and two medallions. In the mandorla is a half-length figure of Christ with cross-nimbus in clouds. His *r.* hand blesses Adam who is seated among trees in the *l.* medallion. His *l.* hand takes the hand of Eve who emerges from the side of the seated Adam in the *r.* medallion.

2. f. 1*b*. Adam and Eve at the tree. Christ in air on *l.* prohibits the eating of the fruit.

3. Eve on *l.* picks the fruit. The serpent is coiled round the base of the tree. It has a spotted body, four legs and tail, and human head with horns; it holds an apple. Adam stands on *r.*

4. f. 2*a*. Christ in air on *l.* hands a garment to Adam. Eve on *r.* holds fruit.

5. The Expulsion. Angel with sword. Adam and Eve clothed.

6. f. 2*b*. Adam seated weeping, with spade by him. Eve, with distaff standing by her, weeping.

Smaller medallions with half-length figures.

7. Cain with jawbone.

8. Abel with palm and nimbus.

9. Seth with short stick (part of the Tree of Life?).

On f. 4*a* are diagrams of the ark.

10. f. 4*b*. Noah with adze.

11. f. 6*b*. Abraham with sword.

12. f. 7*b*. Jacob with staff.

13. f. 9*b*. The candlestick. Moses in cap; in front of him the tables inscribed with the commandments. The Ark of the Covenant.

14. f. 9 (10). Bust of Moses, horned.

15. f. 12*b*. Bust of Samuel.

16. f. 13. Bust of Saul, crowned.

17. f. 14*b*. Bust of David and Solomon.

On f. 23 a plan of Jerusalem.

19. f. 26*b*. Bust of Ptolemy (Lagi).

20. f. 31. Bust of Julius Caesar.

21. f. 32. Bust of Augustus.

22. f. 32*b*. Larger medallion. The Nativity. Under a roof the Virgin, kneeling. The Child on *l.* in manger on the ground. Ox and ass on *l.* Joseph kneels on *r.* stirring something in a pan.

23. f. 34. Bust of Tiberius.

24. f. 34*b*. Larger. The Crucifixion with the Virgin and S. John. Christ has the crown of thorns.

25. The Ascension. Christ seen, full length, ascending, with Resurrection cross. The Virgin and an apostle on *l.* Two apostles on *r.*

The second tract has no pictures.

115. VOYAGE DE S. LOUIS. Vellum, $5\frac{1}{2} \times 4\frac{1}{2}$, ff. 10; 12 lines to a page; cent. xix (?). In an old cover of brown leather with fleurs-de-lis on the back and at the angles of the panels on each cover. Contains the bookplate of Mr. Bennett, and also a fragment of an old woodcut bookplate. The vellum is thick, coarse, and stiff, and has been scraped. The hand is large and upright, and is, I think, a slow and painful imitation of a medieval hand. Two initials on ff. 1 and 9*b* are done in gold and filled in with blue ground *semée* with fleurs-de-lis. Very coarse red flourishing is added.

Collation: 1^2-5^2.

The text (extracted from Joinville's "Mémoires") begins:

Ci comence lestoire du uoiage de monseignor sainct loys en egibe et en thunes.

En ce tems la de lan mil cc.iiii^{x} et viii grant enuie auoit monseigneur saint loys de aler a puissance degens darmes et de nefz au roiome des sarasins etc.

Ends: en ung lict couert de ceandres et mist ses

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mains sus sa poitrene et regardans al coel rendist a nostre creator son aume le xxv iour de aoust lan mil cc iii (or iiij)^{xx} et x. *explicit le uoiage de monseignor sainct loys.*

The book is decorated with five pictures, each occupying a page to itself. The grounds are of blue or red, with patterns of gold fleurs-de-lis or crosses in lozenges, or dots. These pictures are done with considerable care, but though probably adapted from old designs, are pretty clearly a product of the nineteenth century. The treatment of the faces is almost sufficient by itself to show this. There is an attempt at expressing emotion which is entirely out of character with the style selected. I do not think it necessary to labour the point.

The pictures represent:

1. Louis kneeling, in blue, nimbed; two monks in white stand over him, one with chalice (?) the other with book.
2. Louis in ship, on very bad dark green water, with three companions.
3. Louis in armour on scaling ladder besieging a city.
4. Louis kneeling in towered building; two white monks on *r*, angel above.
5. Louis dying; three mourners at his bed; above his soul is borne up by two angels.

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APPENDIX

I

FRAGMENTS OF GOSPELS

A WOODEN BOX covered with red velvet, measuring about $12\frac{1}{4} \times 9\frac{7}{8}$. The lid is lined with parchment and covered outside with a plate of silver-gilt, set with large and small crystals. At the angles four large oval hog-backed crystals about 2 inches long by 1 broad by $\frac{3}{4}$ high. In the upper band nine smaller oval crystals; on the *l.* side nine; on the *r.* nine; at bottom nine. The central crystal of the nine is larger than the rest; the middle of the panel is sunk; the (sloping) sides are covered with bands of metal with small rosettes; the ground of the centre is a network of quatrefoils with very small central rosettes in the alternate ones. In centre a plaque of Limoges enamel 5 inches high by $3\frac{1}{4}$ (almond shaped); blue ground with blue and green rosettes. It represents Christ seated with book, blessing; His head (bearded) is in relief; on either side are the letters A ω. In the angles are four figures in relief, nailed on to the ground, of the Evangelistic emblems, each with book; angel half-length top *l.*; eagle top *r.*; ox couching at bottom *l.*; lion couching at bottom *r.* I confess to a doubt as to the antiquity of these figures; at least I suspect them of not being the ones which originally occupied this position.

The box contains, bound up in book form, leaves from two manuscripts. Of the later of the two, two portions of leaves only remain, which serve as a wrapping for the others. They measure $11\frac{1}{2} \times 7\frac{3}{4}$, and are portions of two leaves of a handsome volume of Homilies on the Epistles (and Gospels), in double columns, in a good minuscule of cent. x-xi. One rubric remains:

> Dom. II[a] post epiphaniam lect. de epistola . . . .
> sed regnauit mors ab adam, etc.

Within there are two blank leaves of parchment also serving as a cover.

The bulk of the contents is far more interesting. It consists of portions of an uncial manuscript of the Gospels in Latin, written in double columns of about 28 lines; 11-13 letters go to a full line. The date is probably the seventh century. On first opening the book I was strongly reminded of some similar fragments I had seen some years before in the Germanisches Museum at Nuremberg. My notes confirmed this, and the literature of the subject being investigated showed that more fragments of the Nuremberg MS. were known to have existed and to have passed into the possession of Libri. Their whereabouts was not known.

These, of course, are the Libri fragments. They have been used (and so have those at Nuremberg) for covering a series of volumes whose title, partly erased, is still legible in a fragmentary fashion as: "Nürnbergischer Geschlechter vnd Monumenta" in some cases; in others apparently *Beschreibung* or *Geschichte* in place of *Geschlechter*. The books were, as will be seen later, "Saalbücher" of the Nuremberg family of Von Kress.

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The binding is reproduced in colour in Pl. III of *Monuments inédits ou peu connus faisant partie du cabinet de Guillaume Libri*, etc. London, Dulau, 1862, and a page of the writing (fol. 2) is given in Pl. LVIII.

The manuscript was sold, probably by Libri, to Sir Thomas Phillipps, and was No. 16387 in his collection. It is in a sense a "make-up." The leaves have nothing to do with the binding, and the box is, I suppose, modern; but, of course, both the leaves and the metal plate are genuine enough.

The following is the present order of the leaves.

f. 1.	John, xii, 26	Si quis mihi ministrat.	
	to 39.	Propterea non poterant.	
2.	x, 17.	Me pater diligit.	
	to 33.	et quia tu homo.	
3.	vi, 16	factum est descenderunt.	
	to 30.	dixerunt ergo ei.	
4.	ii, 14,	sedentes. et cum fecisset.	
	to iii, 32.	denuo non potest.	
5.	Luke, viii, 41	ut intraret in domum eius.	
	to 52.	puella sed dormit.	
6.	x, 35	curam illius habe.	
	to xi, 5.	Et ait ad illos.	
7.	v, 33	(ob)secrationes faciunt.	
	to vi, 7.	scribe et pharisaei.	
8.	viii, 10	uobis datum est nosse.	
	to 21.	uolentes te uidere qui respond(ens).	
9.	ix, 22	a senioribus et principibus.	
	to 33.	et unum moysi.	
10.	ix, 60	sine ut mortui sepeliant.	
	to x, 11.	puluerem qui adhesit nobis.	
11.	John, vii, 52	numquid et tu galilaeus es.	Two adjacent leaves reversed.
	to viii, 14.	verum est testimonium meum.	
12.	vii, 35*b*	Gentium iturus est.	
	to 52.	Responderunt et dixerunt ei.	
13.	viii, 14*b*	Quia scio unde veni.	
	to 28.	Cum exaltaveritis filium homi.	
14.	vii, 21*b*	et omnes miramini.	
	to 35*a*.	numquid in dispersionem. (Order reversed.)	
15.	Luke, vi, 35	Et mutuum date nihil sperantes. (Two or three lines cut off at top.)	
	to 45.	malus homo de malo thes (auro).	
16 (as 15).	vii, 22.	Et respondens ihs dixit illis.	
	to 33.	Dicitis daemonium habet.	
17.	John, viii, 28	nis tunc cognoscetis.	
	to 42.	neque enim a me ipso ueni.	
18.	John, vii, 6.	Dicit ergo eis ihs tempus meum.	
	to 21.	unum opus feci.	

The true order is:

Luke, v, 33-vi, 7.	f. 7
vi, 35-45.	15
vii, 22-33.	16
viii, 10-21.	8
viii, 41-52	f. 5
ix, 22-33.	9
ix, 60-x, 11.	10
x, 35-xi, 5.	6
John, ii, 14-iii, 3.	4
vi, 16-30.	3
vii, 6-21*a*.	18
vii, 21*b*-35*a*.	14
vii, 35*b*-52*a*.	12
vii, 52*b*-viii, 14.	11
viii, 14*b*-28.	13
viii, 28*b*-42.	17
x, 17-33.	2
xii, 26-39.	1

The Nuremberg fragments are carefully described and collated by Bernhard Dombart in the *Zeitschrift für Wissenschaftliche Theologie*, xxiv (1881), pp. 455-481 and 511-512. All but four were obtained by the Germanisches Museum in 1872, "durch Ablösung von Einbanddeckeln alter Saalbücher der Nurnberger Familie von Kress." The remaining four leaves were presented in 1874 by the firm of A. Heerdegen.

Their contents are as follows:

f. 1.	Luke, v, 19-33.
2, 3.	vi, 7-35.
4, 5.	vi, 45-vii, 21.
6, 7.	vii, 34-viii, 9.
8, 9.	viii, 21-41.
10, 11.	viii, 53-ix. 22.
12, 13.	ix, 33-56.
14, 15.	x, 11-35.
16.	xi, 5-17.
17.	xi, 52-xii, 10.
18, 19.	xii, 24-49.
20.	xiii, 4-16.
20*a*, 20*b*, 20*c*.	xix, 28-xx, 20.
20*d*.	xxi, 4-16.
21.	xxii, 40-53.
22.	xxiv, 17-31.
23.	End of Prologue to John, and beginning of Elenchus breuis euangelii secundum Iohannem.
24.	John, i, 19-33.

If we put the two sets of leaves together we get the following result (N = Nuremberg, L = the Libri fragments):

N. f.	1.	Luke, vi, 19-33.
L.	7.	vi, 7-33.
N.	2, 3.	vi, 7-35.
L.	15.	vi, 35-45.
N.	4, 5.	vi, 45-vii, 21.
L.	16.	vii, 22-33.
N.	6, 7.	viii, 34-viii, 9.
L.	8.	viii, 10-21.
N.	8, 9.	viii, 21-41.
L.	5.	viii, 41-52.
N.	10, 11.	viii, 53-ix, 22.

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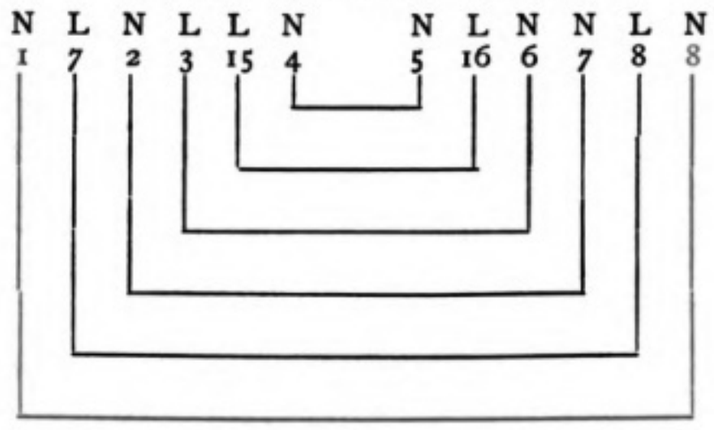
L.	9.	ix, 22-33.
N.	12, 13.	ix, 33-56.
L.	10.	ix, 60-x, 11.
N.	14, 15.	x, 11-35.
L.	6.	x, 35-xi, 5.
N.	16.	xi, 5-17.
N.	17.	xi, 52-xii, 10.
N.	18, 19.	xii, 24-49.
N.	20.	xiii, 4-16.
N.	20*a*, *b*, *c*.	xix, 28-xx, 20.
N.	20*d*.	xxi, 4-16.
N.	21.	xxii, 40-53.
N.	22.	xxiv, 17-31.
N.	23.	Prol. and Capitula of John.
N.	24.	John, i, 19-33.
L.	4.	ii, 14-iii, 3
L.	3.	vi, 16-30.
L.	18. 14. 12. 11. 13. 17.	vii, 6-viii, 42.
L.	2.	x, 17-33.
	1.	xii, 26-39.

Thus in Luke we have a consecutive text from v, 19, to xi, 17 (except a gap from ix, 56-59, and trifling mutilations in vi and vii); also fragments of xii, xiii, and of xix-xxi, 1, and of xxiv.

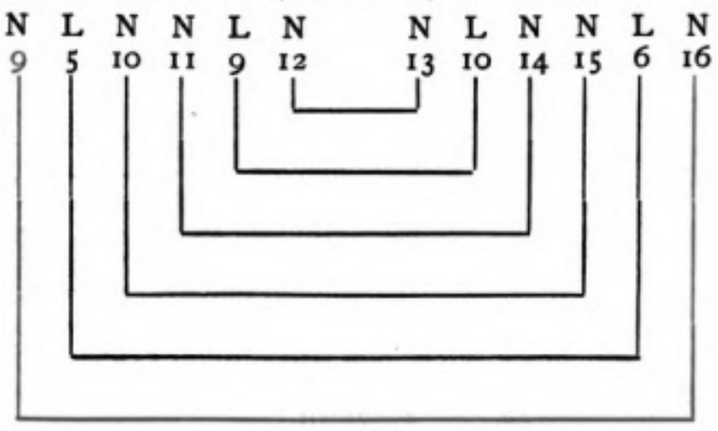
In John, part of the preliminary matter, fragments of i, ii, iii, vi, most of vii and viii, and remains of x and xii.

I do not find it practicable without having the Nuremberg leaves before me to reconstruct the more fragmentary of the quires; but two of the complete in Luke and one in John seem to yield satisfactory results, which may be expressed by diagrams:

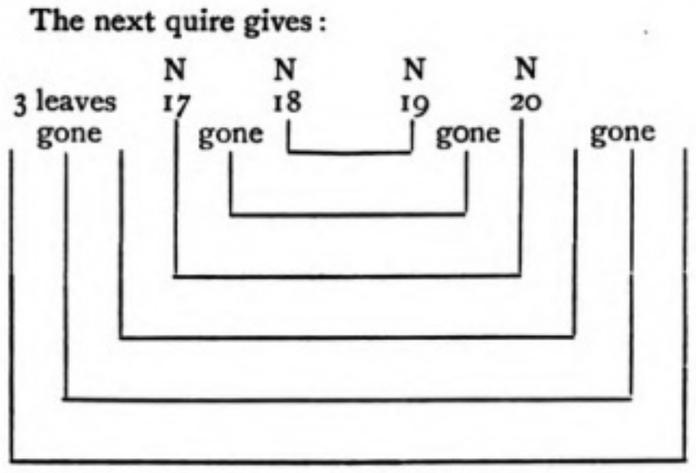
QUIRE 1. (Luke v. 19—viii, 30?).



QUIRE 2. (Luke viii, 30?—xi, 17).

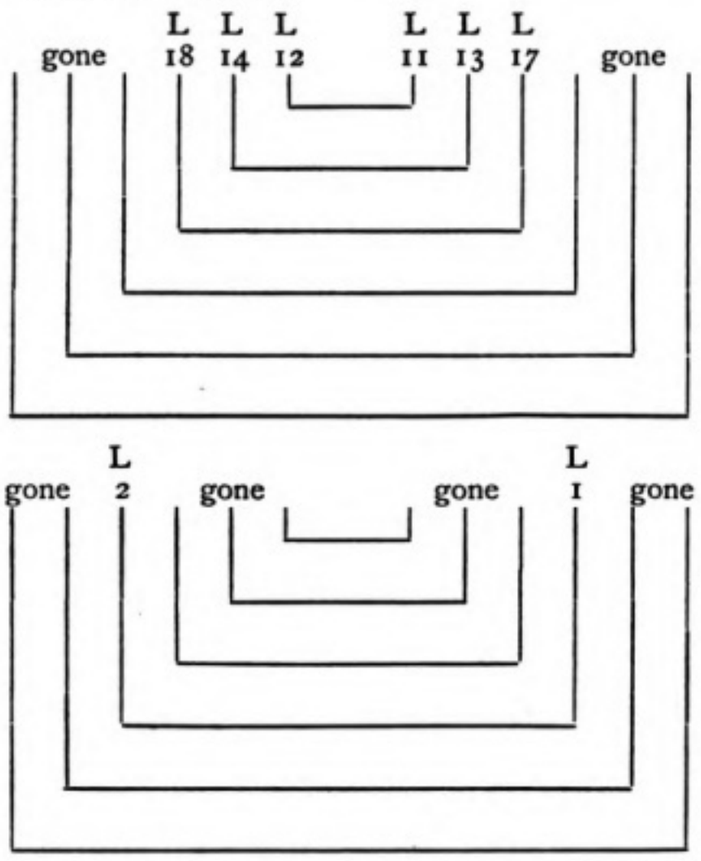


The next quire gives:



After this there is a considerable gap from xiii, 16, to xix, 28, and I am unable to reconstruct the quires (having no leaves before me to help) until we arrive at John, vii, 6, where some consecutive leaves are preserved.

This quire and the next are in the condition indicated in the diagram:



All the conditions are fulfilled by the supposition that the quires were of twelve leaves apiece, of which two remain complete, and fragments probably of five others.

The writing of the fragments must be reckoned as among the most regular and beautiful uncial hands known. It is on lines ruled with a dry point, and the columns are also ruled, more deeply in the fragments of Luke than in those of John.

Rustic capitals and compendia are sometimes employed at the ends of lines, and the prologue and capitula of John (at Nuremberg) are in rustic capitals, not uncials.

Coloured initials, chiefly in green, silver, and gold, mark the beginnings of main divisions. They are usually panelled. The beginnings of the smaller sections are marked by a larger uncial letter than the rest.

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The Eusebian canons are marked in fine small capitals in the margin.

A division into chapters is marked in red numerals. In the Nuremberg fragments the following remain:

At Lc. vii, 1	vi.
xi, 53	xii.
xx, 20	xviii.
xxii, 47	xx.

In the Libri fragments:

Lc. viii, 16	viii.
x, 1	x.
xi, 1	xi.
John, viii, 21	viii.

Which answers to the indication of chap. viii in the Elenchus (Dombart, p. 462).

These capitula agree with those in the Bibles of La Cava and Toledo.

A collation of the text of these fragments with the text of Wordsworth and White follows.

f. 7, col. 1, Lc. v, 35. *et* cum ablatus fuerit. With most MSS.
col. 2, 36. (nouo inmittit in uestiment-um). *Cut off.*
7*b*, vi, 1, col. 1. (Factum est autem in sabb). *Cut off.*
Cum transiret *ihs*. With Epternach, Fulda, Kells.
2. quod non licet sabbatis. Om. *in*. With Beneventanus.
4. quomodo introibit. Not cited in notes.
col. 2. (et panes propositionis sum). *Cut off.*
nisi *solis* sacerdotibus. FGQ. Many others.
6. ut intraret in synagoga (for -am). Corpus Chr. 286 and Harl.
dextera. Many MSS.
15, col. 1, vi. 35. Two lines cut off at top.
nihil sperantes (*om.* inde). Armagh, Epternach, Harl., etc.
col. 2, 38. -mittemini. date et dabitur uobis. *Cut off.*
bo(nam). *Cut off.* Confer*tam*. *Cut off.*
superaffluentem. Not quoted.
Eadem uero mensura. La Cava, Ingolstadt, Martin of Tours, Toledo.
remitietur. Not quoted.
15*b*, col. 1, 40. omnis erit sicut magister eius. Q. *Cut off.*
41. in oculo fratres tui. Lindisfarne.
42. *et* ipse in oculo tuo — non uides. Many.
col. 2, 43, 4. de oculo fratris tui. Non est enim. *Cut off.*
44. quae facit fructus malus. Error, not quoted.
45. proferit bonum. (Proferet S. Germain.)
de malo thes(auro). Many.
f. 16, col. 1, Luc. vii, 22. (Mut. at top.) Et respondens *ihs* dixit illis. Not quoted.
Euntes *re*nuntiate. Many.
col. 2, 24. Coepit dicere de iohanne ad turbas. *Cut off.*
25. praetiosa. diliciis.
16*b*, col. 1, 27. angelum meum ante faciem meam qui prae. *Cut off.*
parauit. Seven MSS.
col. 2, 30, 31. non baptizati ab eo. Cui ergo simi-. *Cut off.*
32. cantabimus. Several.
planxistis. Vercellensis.
8, col. 1. Two lines gone from the top.
viii, 12. secus uia hii sunt qui audiunt uerbum d*e*i. uia H. verbum dei. Armagh.
14. nam qui super. Epternach, Bodley.
col. 2. petram qui cum audierint. *Cut off.*
hii. Common.
quia ad tempus credunt. Many.
temptationis. Common.
14. hii.
8*b*, col. 1, 15. hi sunt qui in corde bono. *Cut off.*
referunt. Lindisfarne, Cod. aureus at Stockholm.
16. Nemo. Green and gold initial.
uaso. Common.
col. 2, 17. cognoscatur et in palam ue-. *Cut off.*
5, col. 1, viii, 41. Mut. at top.
42. dum iret *ihs* (S. Germain) a turbis [*sic*] comprimebatur ita ut suffocarent eum. Armagh, Epternach, etc.
43. quędam.
in medicis. Many.
col. 2, 44. accessit retro et tetigit fim-. *Cut off.*
45. adfligunt. Common.
5*b*, col. 1, 47. uidens autem mulier quia. *Cut off.*
non latuit illum. Armagh.
quemammodum. Common.
48. ad ipse dixit. H. (Hubertinus, Brit. Mus.)
49. uenit ad principem. Many.
col. 2, 49, 50. illum Iesus autem audi-. *Cut off.*
51. uenisset *ad* domum. Many.
52. non est mortua puella. Many.
9, col. 1. Mut. at top.
ix, 23. cottidie. Bodl. and Corp. Chr.
col. 2, 24. me saluam faciet illam quod enim pro-. *Cut off.*
25. filius hominis erubescit. Amiatinus, S. Germain, Lindisfarne.
*san*ctorum angelorum d*e*i. Not quoted.
9*b*, col. 1, 27, 8. regnum dei Factum est autem. *Cut off* (except part of gold and silver initial F, panelled with green and pink).
28. adsumsit.

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f. 9*b*, col. 1, 30. moyses. Many.
col. 2, 30. et dicebat excessum eius quem comple-. *Cut off.*
33. faciamus, *om.* et. Benevent., Kells, Rushworth.
Moysi.
10, col. 1, ix, 60. Mut. top.
Annuntia. Common.
62. ait autem. Not quoted.
x. 1. Initial P, gold, green, etc.
col. 2, x, 1. -ta duos et misit illos binos ante fa-. *Cut off.*
4. Nolite *ergo* portare. Several.
10*b*, col 1, 4, 5. et neminem per uiam salutaueritis In. *Cut off.*
quamcumque domum *om.* autem.
introieritis. Old Latins. (Colbert. Palat. Brix.)
f. 10*b*, col. 1, 6. reuertitur. Not quoted
7. dignus est enim. Many.
col. 2, 7, 8. de domo in domum. *Cut off.*
et in quacumque (legible) ciuitate. S. Germain, etc.
9. appropinquauit in uobis. Toledo
10. quacumque . . . ciuitate. Not quoted.
11. adhesit.
f. 6. col. 1, x. 35. Mut. at top.
col. 2 38. quaedam martha nomine. *Cut off.*
40. reliquid [1] me sola [2] ministrare.
6, col. 1 41. dixit illi dominus . mart-. *Cut off.*
erga plurima. Many.
xi. 1. Initial green and gold.
(orans) et ut cessauit. Old Latins.
sicut iohannes (*om.* et). Many.
col. 2, 2. cum oratis dicite. *Cut off.*
Pater qui in caelis es. Not quoted, without *noster.*
(Green, gold and red initial P.)
fiat uoluntas tua sicut in caelo et in terra. Many.
3. cottidianum . . . cottidie. Corpus, Bodley.
temptationem.
f. 4. col. 1, Joh. ii, 15. fudit aes (for eff-). Not quoted.
16. et nolite facere. Many.
col. 2, 17. Responderunt ergo iudaei et dixerunt ei. *Torn out.*
4*b*, col. 1, 22. discipuli eius quia hoc dicebat et crediderunt. *Torn out.*
col. 2, iii, 1. phariseis nichodemus. Epternach.
ihm
2. uenit ad eum. ihm in minuscule.
f. 3, col. 1, Jo. vi, 18. exurgebat. Common.
col. 2, 21. in naui. Many.
terram quam ibant. Many.
3*b*, col. 1, 24. uidissent turbae. H. Theodulf (Θ).
col. 2, 27. uobis dauit *corr. to* dabit. Bodley.

[1] La Cava, S. Germain, Bodley.

f. 18, col. 1, vii, 6. semper adest paratum. Several.
8. ego non ascendam. Several.
tñ (=tamen).
10. non manifeste. tamen in minuscule. Not quoted.
18*b*, col. 2, 19. Moyses.
f. 14, col. 1, 22. Moyses. Moyse.
23. Moysi.
nec
col. 2, 28. dicens neque me scitis et unde sim nescitis. Not quoted exactly.
quem uos non scitis. Many.
14*b*, col. 1, 29. et si dixero nescio eum ero similis uobis mendax. Many.
30. apprehendere. Common.
col. 2, 32. apprehenderent.
35. ad semet ipsos. Many.
f. 12. col. 1, ... doctrinis est. Armagh.
38. sicut dicit. Many.
col. 2, 39. honorificatus. Old Latt. *b, ff* 2, *l, q, r.*
42. et betleem. Many om. de.
12*b*, col. 1, 44. apprehendere.
manus super eum. Not exactly quoted.
46. sicut hic homo loquitur. Tours, Theodulf, Harley, etc.
col. 2, 47. eis pharisaeis. (!) Error, not quoted.
48. crediderunt. La Cava, Toledo.
50. nichodemus.
11, col. 1, 52. scrutare scripturas. Many.
viii, 1. in monte. Not quoted.
3. depraehensam. Common.
col. 1, 2. statuentes eam in medio (4) dixerunt ei. Old Latt. *d, r,* depraehensa.
5. Moyses.
6. temptantes.
11*b*, col. 1, 8. scribebat in terram. Many.
9. solus ihs. Common.
10. ubi sunt qui te accusabant. Many.
11. quae dicit. Many.
col. 2, 12. sed habet. *e.*
f. 13, col. 1, 14. unde ueniam aut quo uadam. Many.
col. 2, 19. dicebant ei ubi ergo. Not quoted.
20. appraehendit.
21. Initial in red, green, blue, gold.
queritis.
13*b*, col. 2, 27. patrem eis dicebat deum. Several.
f. 17, col. 1, 29. relinquid. (relinquit, many.)
col. 2, 32. liberauit. Stonyhurst, Corpus.
17*b*, col. 1, 38. quae uidetis. Toledo.
38. dixit eis. Several.
essetis. faceretis. Old Latt., Armagh, Rushworth.
col. 2, 40. audii. Not quoted.
f. 2, col. 1, John x, 18. ponam eam. Armagh, Corpus.
col. 2. 22. enchenia. Cava, Fulda, Tours, Stonyhurst.
hiemps. Common.

[2] Many.

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f. 2, col. 2, 23. in porticum. Several.
ego
2*b*, col. 1, 28. et uitam. ego added later in capitals.
rapit. Several and old Latt.
2*b*, col. 2, 31. Iudęi.
f. 1, col. 1, xii, 26. ubi ego sum. Old Latt., Armagh.
honorificat. Not quoted.
27. sal . . (blank of two letters, erasure) uifica.
ex hac hora. Common.
in oram hanc.
col. 2, 29. factum est. Several.
v
loqutus (*v* added by first hand). (loquutus Theodulf.)
f. 1, col. 1, xii, 31. et eicitur *for* eicietur. Not quoted.
1. col. 1, 35. tenebrę uos conpraehendant.
col. 2, 38. esaię.

It does not appear from the above survey that any readings of very special interest are contained in these fragments. As specimens of fine late uncial writing, however, they can hardly be surpassed. Among the few ligatures employed are two for *-us*, viz., ꝫ and ꝯ, and one for *quia* ꝙc, only used once.

I believe it will be agreed that two scribes have been employed on the manuscript; one in Luke, the other in John. But that they are absolutely coeval I have no doubt.

II

A BOX covered with metal and stamped red velvet, measuring $14 \times 9\frac{1}{4}$, containing a manuscript measuring about $12\frac{3}{4} \times 7\frac{3}{4}$. The lid and bottom of the box are lined with parts of two leaves of a fifteenth-century service-book, with music on five-line stave. The lid of the box is covered with a silver plate with sunk panel in centre. The raised edges are about 2 inches broad, and are covered with filigree work set with stones and with circular medallions of silver gilt 2 inches in diameter, each bearing a subject in relief. The stones are in sets of five arranged thus, ⁘; two such sets are in each of the sides; there are thus forty stones in all on the border. The central one of each group is an oval crystal, larger than the angle-stones. The others are red, green, yellow, and purple, probably garnets, cornelians, amethysts, and topazes; some may be glass. The medallions are eight in number, as follows: at bottom (1) on *l.* the Annunciation; two standing figures, Gabriel on *l.* (2) In *c.* the Nativity; the Virgin reclines, head to *l.*; Joseph sits, hand to head, on *r.*; in *c.* the manger, Child, heads of ox and ass; above, architecture. (3) On *r.* the Virgin seated with the Child. At the sides, (4) on *l.* Paul seated, with short scroll. (5) On *r.* Peter seated, with short scroll and long key. At top, (6) on *l.* Christ seated, with book, blessing. (7) In *c.* the Crucifixion; Christ nailed to the Cross with four nails, title on Cross, Virgin on *l.*, John on *r.*; above the arms of the Cross two demi-angels. (8) On *r.* the Resurrection; Christ steps out of the tomb with bannered Cross, blessing; two soldiers lie in front; a figure at each end of the tomb. The medallion is evidently, to my eye, much more modern than the rest. Considerable portions of the filigree work, especially on the *l.* side and at bottom, have been replaced by thinner work. The sloping sides of the sunk centre panel are adorned with rosettes, each of five petals, inclosed in a circle. There are seven of these on each longer side and four on each shorter side. The ground of the panel is plain, and it contains a *repoussé* figure, about $8\frac{3}{4}$ inches high, of Christ seated with book, blessing. His face is bearded, and He has a nimbus of filigree work set with three pearls. This cover is figured in Libri's *Monuments Inédits*, Pl. VIII, and assigned to cent. xi-xii. I should myself place it near 1200, and regard it as German work.

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The manuscript in the box is of cent. xii, and of German origin. On the first page, originally blank, is, in a hand of cent. xv:

Liber beatissimorum apostolorum Petri et Pauli Thenigen⁊ ordinis canonicarum regularium.

This may be either Thengen near Waldshut, Thiengen near Freiburg in Breisgau, or (less probably) Tennikon (Cistercian nunnery) in the diocese of Constance.

Inside the cover is the mark 16388. This was the number of the book in the collection of Sir Thomas Phillipps.

Collation: 1^8, 2^4, 3^8-7^8, = ff. 52; 41-42 lines to a page; in a fine clear hand.

CONTENTS

The Eusebian Canons of the Gospels. 1*b*
In coloured frames, arcades of round-headed arches intersecting each other, with trefoils of conventional foliage in the spandrels.

Prologus b. Ieronimi in euangelistas. 7*b*
Plures fuisse qui euangelium scripserunt.

Alius. 8
Nouum opus facere me cogis.

Alius prologus. 9
Matheus ex iudea.

Capitula. I. Natiuitas Christi, magi cum muneribus, etc. 9
xxv. Passio Ihesu, etc. . . . et doctrina eius de baptismo.

Explanations of words in the Prologue and in the Gospel. 10*b*
Cogis compellis, arbiter iudex, edita exposita tradita, inoleuit excreuit.
Ending 12*b*: Parasceve, preparatio si^ta^ feria.

De Marco. 12*b*
Leuin alphei. ipse est matheus
. . . Decurio quod sit de ordine curie, etc.

Initial picture, occupying half the page, of fine dry execution. Ground internally, gold; outside, bands of red, blue, green, pink.

Initial L composed of fine conventional foliage and white and blue dragons (two of them devour a lamb).

Matthew, with long hair and beard, in pink over blue, sits on chair facing *r.*, holding knife and pen, and writing in capitals in book on desk: IBER GENERATIONIS IHESV XP̄I. Square footstool in three layers, red, white, and blue.

Text ends f. 36*a*.

Inc. capitula super Marcum. 36*b*
I. De Iohanne baptista et uictu et habitu eius lxx. Recumbentibus nouissime illis xi apparuit.

Inc. prologus in Marcum. 37
Omnis scriba doctus in regno celorum.

Alius.
Marcus euangelista dei.
. . . caritatis manipulos cum gaudio metamus in celis

Initial picture, occupying the middle third or more of the page. 38

The ground and initial are just like those in the first picture, and the attitude of Mark is the same. He sits on a backless stool and his book is on his knee. He writes *inicium* in it, and some one in cent. xvii has added *Evangelii I. C. filii dei.* The text begins, Sicut scriptum.

Text ends f. 52*a*: verso blank.

III

VELLUM, leaves $7\frac{3}{4} \times 5\frac{3}{4}$, cover $8\frac{1}{2} \times 6\frac{3}{4}$, ff. 45 + 4; 22 lines to a page; cent. xi; well written. Formerly in the possession of G. Libri and of Sir T. Phillipps (MS. 16411). The cover consists of a wooden box lined with parchment, the cover bearing a metal plate (see *post*), and the box covered with modern red stamped velvet.

Collation: a^2 (modern), 1^8-5^8, 6^6 (5 canc.), b^2 (modern).

CONTENTS

1. Passio S. Sebastiani (*Jan.* 20). The number vi occurs at top of f. 1. Sebastianus uir christianissimus [so far in capitals] mediolanensium partium ciuis. The first page has been inked over in cent. xv.
. . . diabolicas acies prepararent. Expl. lib. primus (18*b*).

Diebus itaque acceptę dilationis expletis chromatius urbis prefectus . . . et ex obsessis corporibus demonia expellebantur.

Hic introducitur Passio S. Tyburtii martyris. 32
Interea dum hec aguntur transiens beatus tyburtius occurrit . . . derelinquens fecit ipsam eclesiam heredem in christo.

Expl. Passio S. Sebastiani martyris. 38

2. Passio S. Vincentii Marty[ris] (*Jan.* 22). 38
Cum apud Cesaream ciuitatem ut multorum sincerit[atis erasure] uerba testantur.

The writing on f. 39 very faint.
. . . cumulatius consecratus sit. Expl. passio S. Vincentii Martyris ac Leuitę (45*b*).

On 43*b*, 44*a*, marginal notes in another hand (xi?)

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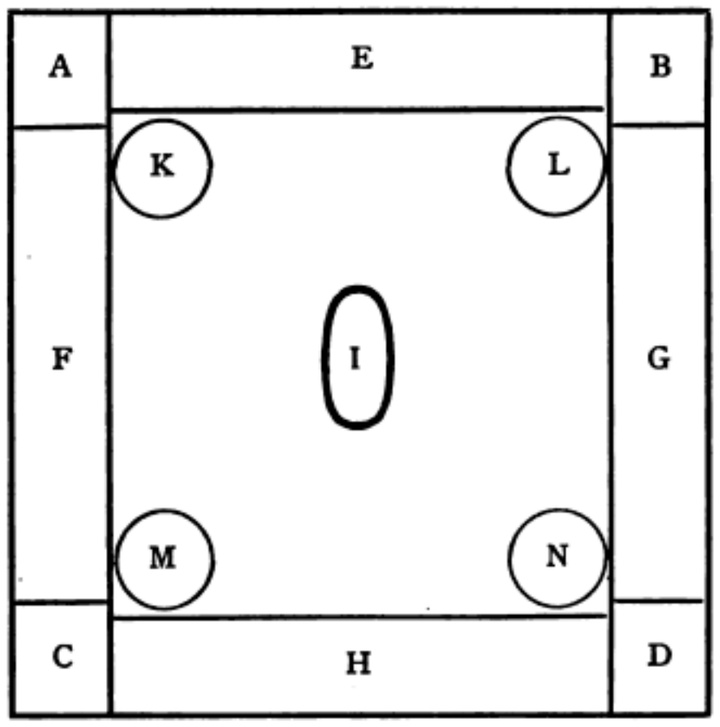
on Culleus and fiscina, the latter consisting of two lines from Virgil.

The book may probably be a fragment of a Passional, written in Germany.

The arrangement of the metal cover will be best indicated by a diagram.



A-D are four large oval crystals (A and D being ridged) set on old velvet in oblong panels of gilt metal with small fleurs-de-lis in filigree filling the spandrels.

E-M are four panels in pierced gilt metal each bearing two winged creatures. The designs of F, G, H are identical. In these are two dragons, one above the other, the upper one with a human head; *criblé* bodies, two wings, two legs, long tails, both face *r.* E bears two birds and a plant in *c.*, the birds' heads are turned back from *c.* It seems to me that one at least of these, namely F, may be a modern reproduction, but I am not sure of this. All are set on old velvet, which was probably once red.

The central panel is sunk, the ground flat silver gilt, the sides lined with strips of metal bearing a repoussé patterns of vine.

I is an elliptical piece of cloisonné enamel, blue ground, with coloured ornaments irregularly disposed on it. In *c.* Christ, three-quarter length, in plain incised metal, holding red book and blessing; ground of nimbus green; A and M on *l.* and *r.* of His head; His feet are connected by a band of conventional clouds.

K-N are four small repoussé medallions of the Evangelistic creatures in gilt metal; rough work.

IV

VELLUM, $9\frac{1}{8} \times 6\frac{1}{4}$, ff. 101; 23 and 20 lines to a page; cent. xi; in two scripts, both very good. Formerly owned by G. Libri and by Sir T. Phillipps (MS. 16400). Binding: old boards covered with old red velvet, and faced with a metal plate, on which see later.

Collation: 1^8 (1 a fragment, wants 8), 2^8 (wants 1), 3^8-5^8 (wants 3, 7, 8), 6^8 (wants 1, 2, 6-8), 7^4 (4 canc.) | 8^8-12^8 (wants 4, 5), 13^8-15^8 (wants 8).

I. 1. Martyrologium.

f. 1 is a fragment. Text seems to have begun on f. 1*b* with a large initial or picture. The first words left, in red capitals, are

(lu) n̄. xxxi. Circumcisio domini. (1 Jan.)

There is a gap between 8 Id. Feb. and 9 Kal. Mart.; also between 10 Kal. Sept. and 3 Kal. Sept., and from 11 Kal. Oct. to 11 Kal. Nov.

Ends f. 41*b*: . . . sabiniani et potentiani. (31 Dec.)

Added on 41*b* (xv):

Nota quod tria sunt essencialia professionis.

Form of profession for a Benedictine monk:

Ego frater N. sacerdos uel dyaconus promitto stabilitatem et conversionem morum meorum et (?) obedienciam secundum regulam b. Benedicti coram deo et sanctis eius in hoc monasterio quod est constructum in honore sancti N. in presencia domini N. abbatis.

Suscipe me domine secundum eloquium tuum, etc.

II. f. 42*a*. Originally blank, has (xv), In Cena domini versus . . . collecta.

Tu mandasti mandata tua custodiri nimis.

Omnip. sempit. deus qui filium tuum unigenitum in substancia mortalitatis.

On 42*b* a full page drawing.

On 43*a* a short Litany (xv) in which Vitus and Benedict are each marked twice.

2. Regula S. Benedicti 43*b*

In a larger hand than the Martyrology.

Ausculta o fili precepta magistri.

Ends f. 99*a*: deo protegente peruenies.

Some rhyming verse (xiii? or xiv?) added:

Tu qui digne uel indigne fueris hic proclamatus tam benigne uelut igne karitatis inflammatus respondeas | et gaudeas | eius culpis emendatus, etc.

3. In a still larger round hand.

Commendatio animarum fratrum. 99*b*

Ending 101*b*.

In the Martyrology.

6 Id. Mart. Translatio Corporis S. Viti Martyris, in capitals.

3 Non. Mai. added (xv), Eodem die Godehardi Ep. Conf.

17 Kal. Jul. Large initial and, in coloured capitals,

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Apud siciliam natalis SS. Viti pueri et modesti et crescentie.

Kal. Jul. and 6 Non. Jul. Added xv, the Vigil and Feast of the Visitation.

7 Id. Jul. Margin (xi?), in colonia, S. Agilolfi M.

10 Kal. Aug. added xv, Eodem die translacio trium Regum.

Non. Aug. added (xii?), Eodem die S. Osuualdi regis.

18 Kal. Sept. (Assumption). Large decorative initial and title in capitals.

16 Kal. Sept. added xv, Eodem die S. helene regine.

13 Kal. Sept. added xv, Item eodem die S. bernardi abb.

6 Id. Sept. Nativity of the Virgin. Large initial and title in capitals.

9 Kal. Nov. added xv, In colonia, transl. b. Euregisili archiep. et m.

9 Kal. Nov. All SS. Large initial and title in capitals.

Christmas Eve. Large initial and title in capitals.

Christmas Day. Outline drawing occupying half a page, and inscription in red capitals below.

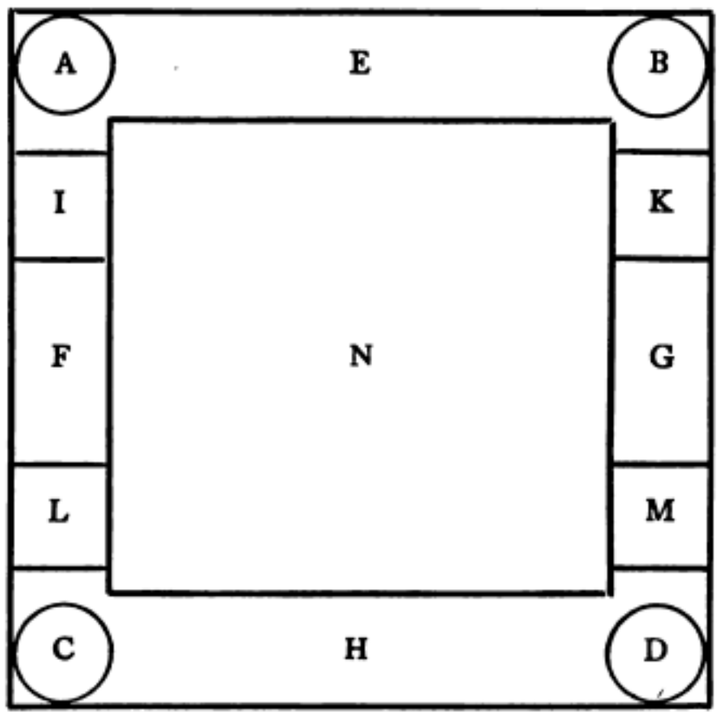
The drawing, which is in black and red with a wash of yellow on the nimbi, represents the Nativity. The Virgin sits up in bed, her head to *r.* Joseph, nimbed, sits at her feet, head on hand. In *c.*, square manger on small round arches on a base. The Child in it cross-nimbed and swaddled, and heads of ox and ass behind. Red curtain on rod, looped up and wound round a column on *r.* Behind, a wall terminated by towers, battlemented, and with a dome in *c.*, or more probably an arch, of which the under surface is lined with square tiles, each marked with a quatrefoil. Red-tiled roof on either side. The drawing is very delicate and careful.

On 42*a* has been scribbled (in cent. xv) a hand with some designations of the fingers, index, pollex, etc.

On 42*b* is an original full-page drawing by the same hand as the other. The background is formed by a building. In *c.*, a hexagon with domed arch over it. In this stands Christ half length, blessing, and holding a scroll inscribed in red: *Audite filii disciplinam patris.* Below, an arch, and on either side a double arch supported by columns with spiral bands. In *c.* stands BENEDICTUS SANCTUS PATER, beardless, his nimbus dotted with green, holding in his right hand a scroll, *Abbas hoc sit quod dicitur*, and in left, an open book, *oues sequuntur magistrum nec ab eo. . . .* On either side is a church with apsidal chapels attached. On *r.*, an abbot in half kneeling posture, both hands stretched towards Benedict, his crosier leaning on his left shoulder. In front, at base, a polygonal wall, battlemented.

The initial to the Rule occupies half the page, and is filled with bands of scroll work in white, outlined in red; interstices filled with green and yellow. Panels of ornament in black on the right limb of the letter, and a dragon in black at top.

The cover consists of the following portions, which may be best indicated by a diagram.



A-D are four medallions of silver gilt in low relief, representing the Evangelistic emblems, each emblem having a scroll inscribed in Gothic letter. These, it seems to me, may be of cent. xv, and replace earlier medallions.

E-H are four oblong panels of cloisonné enamel, with conventional foliage on blue ground, and borders of triangles alternately red and white.

I-M are four panels of filigree work set with stones arranged in quincunces.

In I are two ancient gems, a good deal defaced, of a beast and a bird.

In K, two more: a stooping figure, putting on greaves (?), tree on *l.*; and a bird.

In L, no ancient gems.

In M, two: one defaced, apparently a scene with Cupids, and something in the exergue and one well cut of two (?) seated figures facing *l.*, one with something like a banner; a vessel on *l.*

N is a sunk panel lined with silver gilt; at top and bottom a plain band. The rest, occupied by a repoussé plate, fastened on with small nails, representing two seated figures with books, turning rather toward each other. Both are bearded and barefoot, and habited in mantle and flowing robe. The one on *l.* has a jewelled nimbus; that of the other is plain. They may represent our Lord and S. Peter. The heads, especially that of the one on *r.*, are very ugly.

In general, the work may be looked upon as German (cent. xiii).

I have little doubt, from the prominence assigned to S. Vitus in the Martyrology, that the book belonged to Corvey, where the relics of that saint were preserved.

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V

VELLUM, $6\frac{5}{8} \times 4\frac{1}{2}$, ff. 175; 25 lines to a page; cent. xiii (late); Flemish hand (?), well written. Formerly in the possession of G. Libri and of Sir T. Phillipps (MS. 16396). The binding, which is the chief feature, will be treated later. The manuscript is thus constructed:

Collation: 1^8, 2 (three) 3^{14}-14^{14} (wants 11-14).

1. Table to Decretals. 1
Abbas conuenitur nomine conuentus primo libro u° f.
Ends 26*b*. Zelus. Li°. 1°. v.s.q.r.
There seems to be no gap after quire 1 (f. 8).
2. Tituli decretalium. Liber primus. 26*b*
De constitucionibus 1. . . . De arbitris xl.
Expl. tituli decretalium libri primi. Liber autem inc. in altera parte in principio folii. Tu autem domine nostri miserere. Deo gracias.
Lib. I. De constitucionibus. 27*b*
Canonum. Ab omnibus canonum custodiri constituta debent.
Lib. II. list of tituli 61*b* Text 62*b*.
Lib. III. „ 91*b* „ 92*b*.
Lib. IV. „ 117*b* „ 118*b*.
Lib. V. „ 133 „ 133*b*.
Tit. xli. de regulis iuris ends 169*a*.
Indignum. Nullus pro spiritualibus homagium facere compellatur.
Follows: Constitutiones noue. 169
Statuimus. Siquis impugnans electionem.
Ends. 175*a*: cantum uocalem ecclesie set modum cantandi scilicet theatralem.
It is a gloss on the Decretales novae.

The front cover consists of a metal plate decorated with plaque work, gems, an ivory relief, and enamel. A plan will best show the arrangement.

A	B	C
D	I	E
F	G	H

The panels, A-H, are of filigree work set with gems, amethysts, garnets, crystals, etc., and a good many ancient intaglios. The disposition of the stones is, in panels A, B, C, F, H a quincunx ⁘. In D, E are two quincunces, one above the other, divided by a single stone. In G are three stones side by side.

At the top of I are three stones side by side. The central portion of this panel is set with an ivory of cent. xiii, representing the Virgin reclining with head to *l.* At her feet the manger with the swaddled Child, and heads of the ox and ass. The work may be German.

Below this are oblong panels of cloisonné enamel, blue ground semée with yellow crosses, and white discs each containing a red quatrefoil.

The engraved stones are:

In panel D: Head with radiated crown turned to *l.*

In I: Bust with rayed head facing *l.*
Plant (?)

In E: Youth in petasus kneeling on one knee facing *l.*; he seems to be opening a box.
Deer running to *l.*

In G: Nude figure, seated, face *l.*, holding staff with star at top.
Winged Victory driving biga to *l.*
Ajax in helmet, nude, drags off Cassandra (?).

The central stone at top of I is a large turquoise.

All the intagli seem to belong to the Roman period.

The covers (modern?) are of wooden boards covered with red velvet.

The manuscript and metal cover can hardly be supposed to have belonged originally to each other; the cover is such as is only appropriate to a liturgical book meant to be placed on the altar or carried in procession. The manuscript, though handsome, is not one to which such treatment would be accorded.

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In illo tpe· dixit i·d·s·
Si quis diligit me· ser
monē meū seruabit· et
pr̄ meus diliget eū· t ad eū

No. 6

GOSPEL - BOOK

German Work *Late Fourteenth Century* (*about* 1400)

Pentecost

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Eligr
nrcle
ñal
time
pat̃p
ihm
xp̃m
filiũ
tuũ
dñm

nr̃m supplices rogamus ⁊ petimus uti accepta h̃eas ⁊ bñdicas
hic osculet altare in sinistra parte. hec ✠ dona. hec ✠ munera. hec sancta ✠ sacrificia illibata.

In primis que tibi offerimus pro ecc̃a tua sc̃a catholica. quam pacificare. custodire. adunare ⁊ regere digneris toto orbe terrarũ. una cum famulo tuo papa nr̃o ✠. ⁊ antistite nr̃o. N. ⁊ rege nr̃o. N. ⁊ omnibz orthodoxis atz catholice ⁊ apl̃ice fidei cultoribz. p tuus

Memento dñe famulorũ famulaz̃q; tuaz̃. ✠. ⁊ oĩm circumastantiũ quorũ tibi fides cognita est ⁊ nota devotio. p q̃bz tibi offerimus. uel qui t̃ offerunt hoc sacrificiũ laudis p se suisq; omnibz. p redemptione aĩaz̃ suaz̃ pro spe salutis ⁊ incolumitatis sue tibiq; reddunt vota sua eterno deo viuo ⁊ uero.

Communicantes ⁊ memoriam uenerantes. In pmis gl̃iose semp̃ uirginis marie genitricis dei ⁊ dñi nr̃i ihu xp̃i. Sed ⁊ beator apl̃orum ac mr̃m tuorum Petri. Pauli. Andree. Iacobi. Iohis. Thome. Iacobi. Philippi. Bartholomei. Matthei. Symonis ⁊ Thadei. Lini. Cleti. Clementis. Sixti. Cornelii. Cypriani. Laurẽtii. Grisogoni. Iohis ⁊ Pauli. Cosme ⁊ Damiani. ⁊ oĩm scorũ. Quorũ

nitis precibz q; concedas ut in omnibz protectionis tue muniamur auxilio. p eundem xp̃m dñm nr̃m. hic inclinet parum dicendo.

Hanc igit̃ oblationem seruitutis nr̃e ⁊ cuncte familie tue q̃s dñe ut placatus accipias diesq; nostros in tua pace disponas atq; ab ẽterna damnatione nos eripi. ⁊ in electorum tuorum iubeas grege numerari. p xp̃m dñm nr̃m. Amen.

Quam oblationem tu ds in oĩbz q̃s. benedict̃am. adscript̃am. ratam. rationabilem. acceptabilemq; facere dignis ut nobis corp̃us ⁊ sanguis fiat dilectissimi filii tui dñi dei nr̃i ihu xp̃i. hic elevet hostiã paxa b altari

Qui pridie q̃m paterẽt̃ accepit panem in sc̃as ac venerabiles manus suas ⁊ elevatis oculis

No. 8
THE TIPTOFT MISSAL
English Work (? East Anglia) *Before* 1332
The Mass. In border, the owners, and SS. John Evangelist and John Baptist

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Et omnipotens eterne deus p xp̃m dn̄m nr̄m. Perquē maiestatē tuam laudant angeli adorant a seculorū secula. Amē. Dominus uobiscum. Et cum spiritu tuo. Sursum corda. Habemus ad dominū. Gratias agamus domino deo nostro. Dignū & iustum est. Vere dignū & iustū est equum & salutare. Nos tibi semp & ubiq; gratias agere. Domine sce pater omnipotens eterne deus p xp̃m dn̄m nr̄m. Perquē maiestatē tuam laudant angeli adorant dominationes: tremūt potestates. Celi celorūq; uirtutes ac beata seraphim: socia exultatione concelebrant. Cum quibus & nr̄as uoces ut admitti iubeas deprecamur supplici confessione dicentes. Sanctus.

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alis lr̃atur regula q̃ semp q̃ ad missam Gl̃a in excelsis cantatur ꝓa missa cũ tr̃e missa est. finiat. Dnica prima aduẽtus dñi officium.

Dtr le

niam a

nimam

meam deus meus in te confido

non eru bescam neq; irrideant me

inimici mei etenim uniuersi qui

te expectant non confundentur. V

Vias tuas dñe demonstra mi

Repr

tatur

chi et semitas tuas edoc me. offin

Ad te leuaui. Gl̃a ꝑ̃i. Sicut erat.

tio repetatur officiũ ⁊ hoc p totũ ānũ

obseruetur in festis cum regie dom⁹ ⁊ mẽmoratõnibꝫ tẽ nuptis. ñ a prima tẽ passionis usq; ad octauam dñi. p totũ aduẽtũ nõ dicatur Gl̃ia in excel. neq; in missis de aduentu. nec in festis sõr: que infra aduẽtum euenĩunt. oõo

Exata qs̃ dñe ꝓcem tuam ⁊ ueni: ut ab imminẽtibꝫ ꝓcorꝫ nr̃orꝫ ꝓcul⁹ tremeam ꝓtegẽte cui ꝓpitie libẽter seruan. Qui uiuis ⁊ reg. cum deo pr̃e. Memoria de sc̃a maria. oõo

Deus qui de beate marie uirginis utero uerbum tuum angelo annũciante carnẽ suscipere uoluisti: pr̃a supplicibꝫ tuis. ut qui ue cã dei genitricẽ credimus: eius apd̃ te intercessionibꝫ adiuuemur. Pe tidem. De quocũq; missa fiat mẽ de. s. maria usq; ad uigiliam nat̃ dñi. cũ uo di missa de aliquo sõc. ul⁹ Salus ꝑpl. tunc de aduentu ⁊ de sc̃a maria mẽ fiat. Notandũ uo q̃ in omnibꝫ festi cã regie dom⁹ p totũ annũ h̃ geniali⁹ obseruetur: ut ad missam tot dicãtur collecte. quot ad mat̃. nisi sit die natal⁹ dñi. uel nisi q̃ad missã semp impar numerus custodiatur: nisi i octãd. nat̃ dñi. tũ q̃ in die festo missa dicatur de i capl̃o si fiat de aliquo sõc memorie si fiant de certis sõis ad candẽ missam dicantur si fiant missa del⁹. mẽ de trinitate fiat. reliquie memorie ad magnã missam dicantur

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Christ blessing, etc.

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or bem terre qui non

commouebitur parata

sedes tua deus ex tunc a seculo

tu es.

lxdicnc mistijs apta prouenti-
ant: ut sicut homo genitus ide
refulsit deus. sic nobis hec terrena
substantia conferat q diuinu
est. p eundē. Alia secr

Capeq̄s dñe munera dig
nanter oblata. ⁊ tē anasta
sie suffragātibz mūitus. adnīr sa
lutis auxiliū pcemur concedr. p.

Exulta filia syon lauda filia

ierim ecce rex tuus uenit sanctus

⁊ saluator mundi. postcom

Nouus nos dñe sacramēti sēp
nouitas natalis mstaurt.
anuus natiuitas singularis bu

manam repulit uetustatē. p. c.

Sancti dñe fa alia postcō.
miliam tuam muniby sa
cris eius qs semp intuentonc
nos refoue: cuius sollempnia ce
lebramus. p dō. Ad processionē. ry.
Descendit. ℣ Tanqm sponsus Tres
dia de supiori gradu dicant; plam

Tamiliam clorus gloria pī luxt
deus. dicat ℣ elaudant. In reūtēdo
ant. Hodie xpc. Si h antēnō fuit suf
ficiens ad introductōnē chor: repetā
a. Hodie in terra. ℣ Bñdictus qui
uenit in no. oīō Concede qs omīp
deus. Ad magnā missā. offīn.

Ger na

tus est

nobis ⁊

filius datus est nobis cuius im

pium sup humerum e ius et

uocabitur nomen eius magni

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The Nativity: Jesse-tree in the border

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Initial to Psalm I.: Jesse tree, Last Judgment, etc.

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No. 19
THE WINDMILL PSALTER
English Work *Late Thirteenth or Early Fourteenth Century*
Initial B to Psalm I. Jesse-tree, etc.

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in consilio impiorum: & in uia pec
catorum non steterit: & in cathedra pe
stilentie non sedit.
Sed in lege domini uoluntas eius:
& in lege eius meditabit die ac nocte.
Et erit tanquam lignum qd plan
tatum est secus decursus aquarū:

No. 19
THE WINDMILL PSALTER
English Work Late Thirteenth or Early Fourteenth Century
Beginning of Psalm I. Judgment of Solomon, etc.

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locum habitationis glorie tue.

Ne pdas cū impiis aiam meam: & cum
uiris sanguinum uitam meam.

In quoz manibz iniquitates sūt: dextra
eorum repleta est muneribus.

Ego autē in innocentia mea ingressus
sum: redime me & miserere mei.

Pes mus steterunt in directo: in ecclesiis bene
dicam te domine.

psal: XXVII:

Dominus illu
minatio mea:
& salus mea:
quem timebo:
Dominus
protector uite
mee: a quo tre
pidabo.

Dum appropiant sup me nocentes:
ut edant carnes meas.

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Anointing of David

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psal: LIII:

DIXIT INSIPIENS
in corde suo: non est deus.
Corrupti sūt & abhominabiles facti sunt in iniquitatibus: non est qui faciat bonum.
Deus de celo prospexit super filios hominum: ut videat si est intelligens aut requirens deum
Omēs declinauerūt simul inutiles facti sunt: non est qui faciat bonū non est usq; ad unum.
Nonne scient omēs qui operantur iniquitatem: qui deuorant plebem meam ut cibum panis.
Eum non invocauerunt illic trepidauerūt timore ubi non erat timor.

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THE WINDMILL PSALTER
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The Fool

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St. Christopher

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BOOK OF HOURS
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St. John Baptist

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No. 94

THE KILDARE BOOK OF HOURS

Anglo-Flemish Work *Middle of the Fifteenth Century*

The Visitation

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Ciuitas syrie que nunc tyrus dicit. olim
serra uocabat a pisce quodam qui illic
abundabat. quem sua lingua sar apellat
ex quo diriuatū est huic similitudinis pis-
ciculos sardas. sardinas q; uocari.

No. 107
THE RADFORD (WORKSOP) PRIORY BESTIARY
English Work *Twelfth Century* (*about* 1170)
The fish called "Serra"

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Crocodrillus a croceo colore dict⁹ gignit
in nilo flumine. animal quadrupes.
intra & aqua ualens longitudine
plerūq; xx. cubitoz dentiū & unguiū.
īmanitate armatū. Tanta; cutis du

No. 107
THE RADFORD (WORKSOP) PRIORY BESTIARY
English Work *Twelfth Century* (*about* 1170)
The Crocodile

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No. 12

FRANCISCAN BREVIARY

French Work (Paris) *Late Fourteenth Century*

The Ascension

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No. 12

FRANCISCAN BREVIARY

French Work (Paris) *Late Fourteenth Century*

St. John in the caldron of oil

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No. 22

PSALTER, FORMERLY BELONGING TO ST. LOUIS (KING OF FRANCE)

French Work *Middle of the Thirteenth Century*

The Nativity

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No. 22

PSALTER, FORMERLY BELONGING TO ST. LOUIS (KING OF FRANCE)

French Work Middle of the Thirteenth Century

The Resurrection, and Harrowing of Hell

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No. 65

BOOK OF HOURS

Probably executed at Strasburg *Fifteenth Century* (*about* 1480)

St. Florentius

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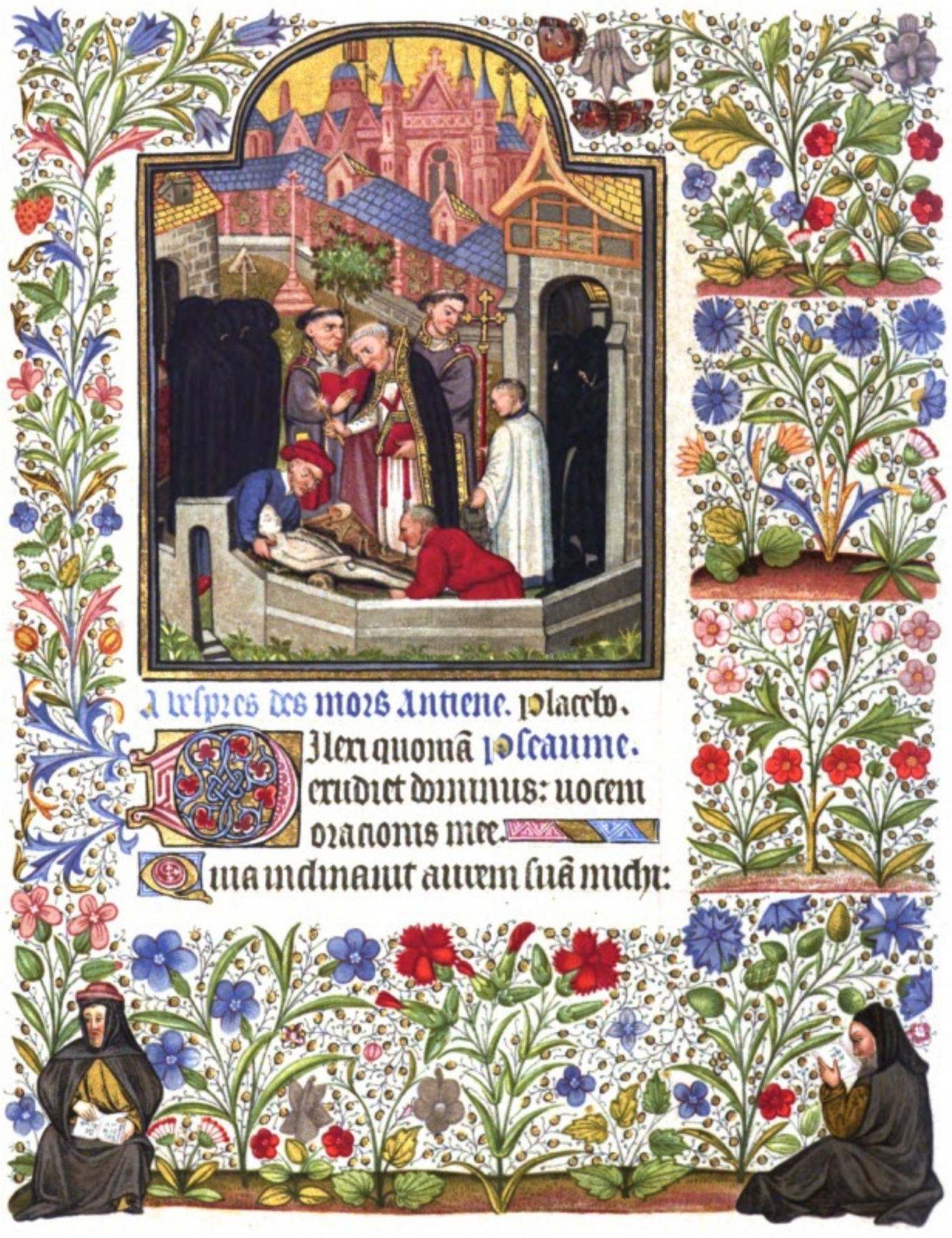

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BOOK OF HOURS, FORMERLY BELONGING TO THE REGENT PHILIPPE, DUKE OF ORLEANS
French Work *Fifteenth Century* (1450-60)
A Funeral

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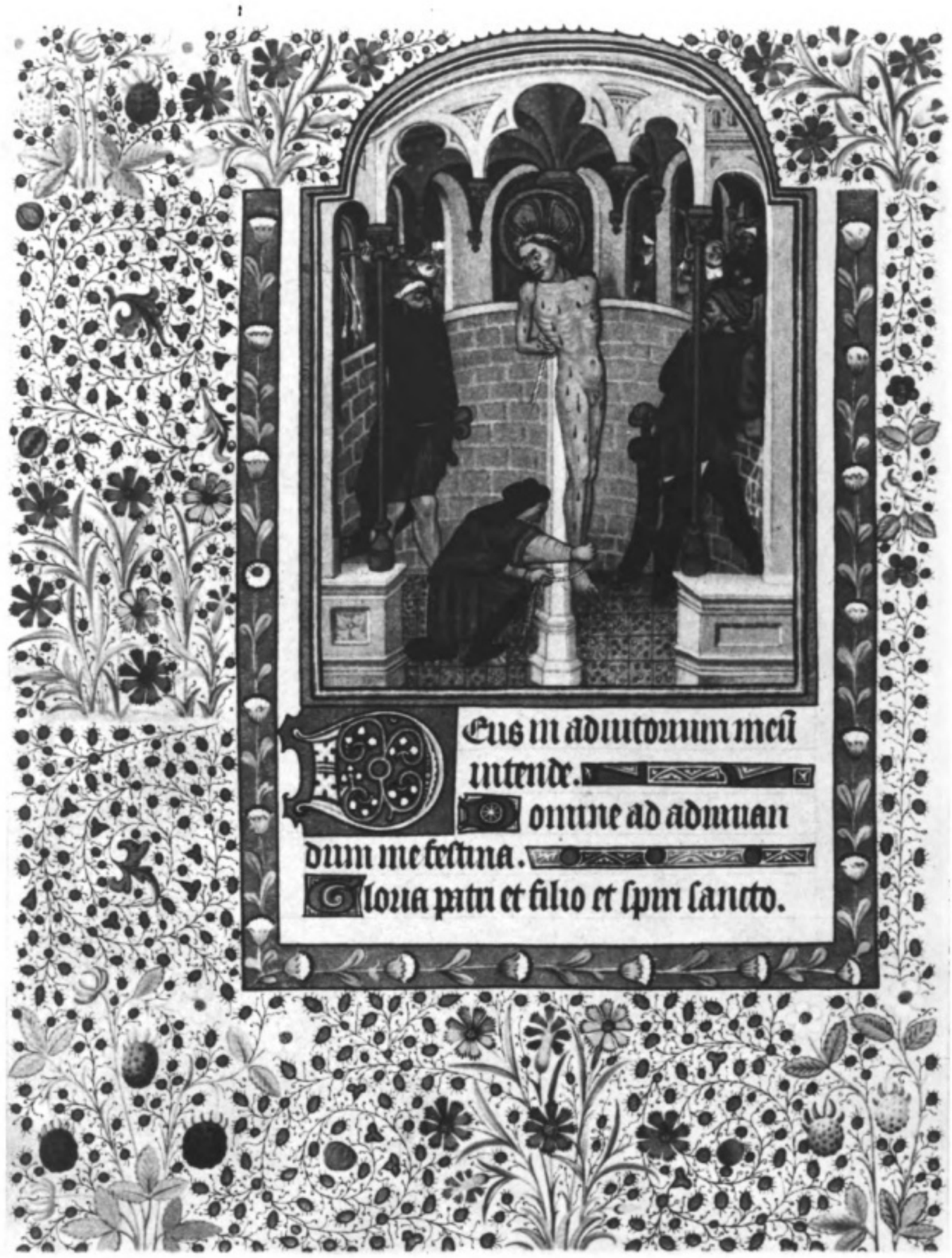

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BOOK OF HOURS, FORMERLY BELONGING TO THE REGENT PHILIPPE, DUKE OF ORLEANS

French Work *Fifteenth Century* (1450-60)

The Scourging of Christ

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PICTURES OF THE LIFE OF CHRIST
? Limoges Work Twelfth Century
The Angels and Shepherds

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PICTURES OF THE LIFE OF CHRIST
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The Supper at Emmaus

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forma absolutōis in extremis. Miserat tur tui ops deus. Pcēa. Sequitur.

Dominus noster ihūs xp̄us per suā pyssimam misēdiam absoluat te ab oībus pēis tuis. Et ego si quā sententiam maioris excōmunicationis uel minoris suspensionis et interdicti quo modo liber unquisti. et absolutione indigeas. auctoritate qua et quantū possum te absoluo. et restituo ecclie tuas sacramentis. In nōie patris et filij et spūs sancti. Amen. Item sequit forma plene indul

Dominus genac. noster ihūs xp̄us p suā pyssimam misēdiam. et meritī siue dignissime passionis te absoluat. Et ego auctoritate ip̄ius et sūmi pontificis in hac pte michi cōmissa et alias absoluo te ab oībus pēis tuis de quibz confessus es et libenter confiteris. si eor habes memoriā. et plenā eor indulgentiā tibi concedo. q̄tum claues scē mat̄is ecclie se extendūt. et gratiā fruitur conspectu diuine maiestatis. In nomine patris et filij et spūs sc̄i. Amen. Item alia absolutio si necessitas exigerit inopinate morientis.

Auctoritate dei et sūmi pontificis absoluo te a sententijs culpis et penis. In nōie p̄ris et filij et spūs sc̄i. Amen. Cū iam mori putabitur dicatur a circūstantibz

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Absolution of a young man

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Christ John Baptist and the Jews

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cclo in cellis. Et post noctiũ dies
legita Dirige. et Exultabũt p
tibi ordines. cũ oronibi. ℣. Ds
venie. Inclina famulor tuor
cũ alys alluens. Et in missa
dr. Omps Ds qui vnor. Ds
et p tuor addr. Ds au ꝑnum.
pluralit. Theodori mũs.
Deus qui nos
bti theodori mũs
tui confessione glo
sa cumulas et ptegis: pia
nobis eius imitatione plac
et oratione fulci. Pdñm nr.
In natali scor innocentiũ epi.
Ad vs. laud. iij. et vs. Oro.
Deus qui conspi
cis quia ex nul
la nra uirtute
subsistimus: cõ
ede ppicius: ut in tercessio
ne bti martini confessoris
tui atq; pontificis: contra
omnia aduersa muniamur. Pr.
Eodẽ die. ad me mũs. Ma
gs ops ds. fac in cor. Iacobes et
eorũ cũ tua omnia. sint sicut
de scõ Nicholao. nuo. ad. xxvi
ad. vi. et ad. ix. ꝑma et secda de
cor. Cetera sicut de confessore
in cor. Beati epi. Oratio
Deus
nãs: quas in scõ
confessoris tui atq;
pontificis tui comemora
tione deferimus: ut qui nr
uiribus fiduciã nõ habem
eius qui tibi placuit me
ritis et precibus adiuuemur.

No. 14

THE EGMONT BREVIARY

Flemish Work *Fifteenth Century* (*about* 1460)

St. Martin and St. Hugh

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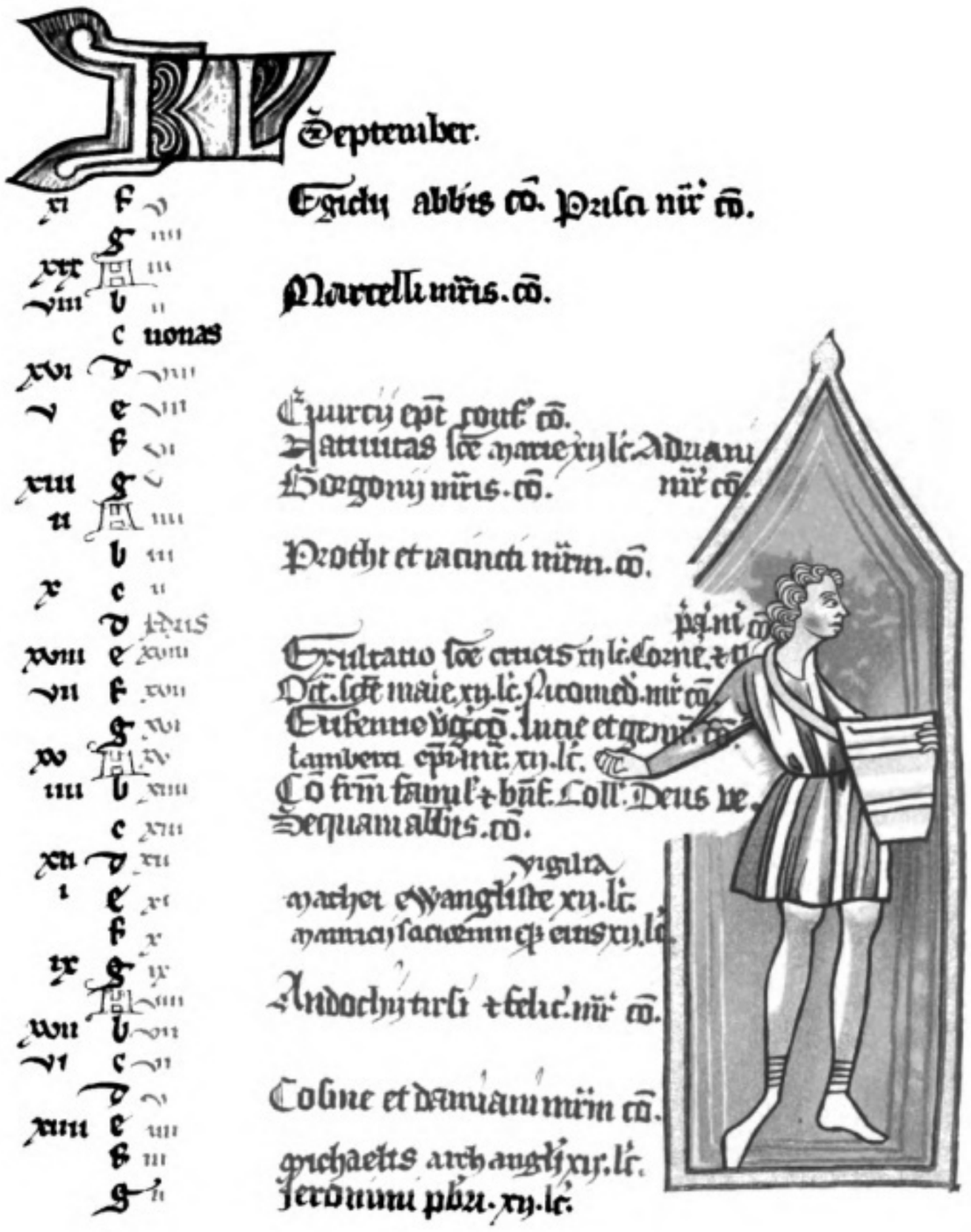

Septembꝛ.

Egidij abbis cō. Prisca nūꝛ cō.

Marcelli mr̄is. cō.

Quirici epī cōuf. cō.
Hatiuitas sce marie xy lc. Aduent
Gorgonij mr̄is. cō. nūꝛ cō.

Prothi et iacincti mr̄m. cō.

pg. ni cō

Exaltatio sce crucis xy lc. Come. t
Octō. scti maie xy lc. Nicomed. mr̄ cō.
Eufemie vgis cō. Lucie et gem
tamberti epi mr̄. xy. lc.
Cō firm famul' t hāt. Coll. Deus re
Sequam albis. cō.

vigilia
Matthei euāgliste xy. lc.
Mauricij sociorūmq; eius xy. lc.

Andochij turli t felic. mr̄ cō.

Cosme et damiani mr̄m cō.

Michaelis archangli xy. lc.
Ieronimi pbi. xy. lc.

No. 26
PSALTER
Flemish Work Late Twelfth Century
September: Sowing

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No. 26
PSALTER
Flemish Work *Late Twelfth Century*
St. Clara and a Votary

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No. 28

PSALTER, PROBABLY EXECUTED FOR A LADY NAMED KATHARINE

Flemish Work *Late Thirteenth Century* (*about* 1290)

The Ascension

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No. 28

PSALTER, PROBABLY EXECUTED FOR A LADY NAMED KATHARINE

Flemish Work *Late Thirteenth Century* (*about* 1290)

David playing the Harp *David and Goliath*

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No. 92
BOOK OF HOURS
Italian Work Late Fifteenth Century
Virgin and Child Busts of Prophets, etc. in border

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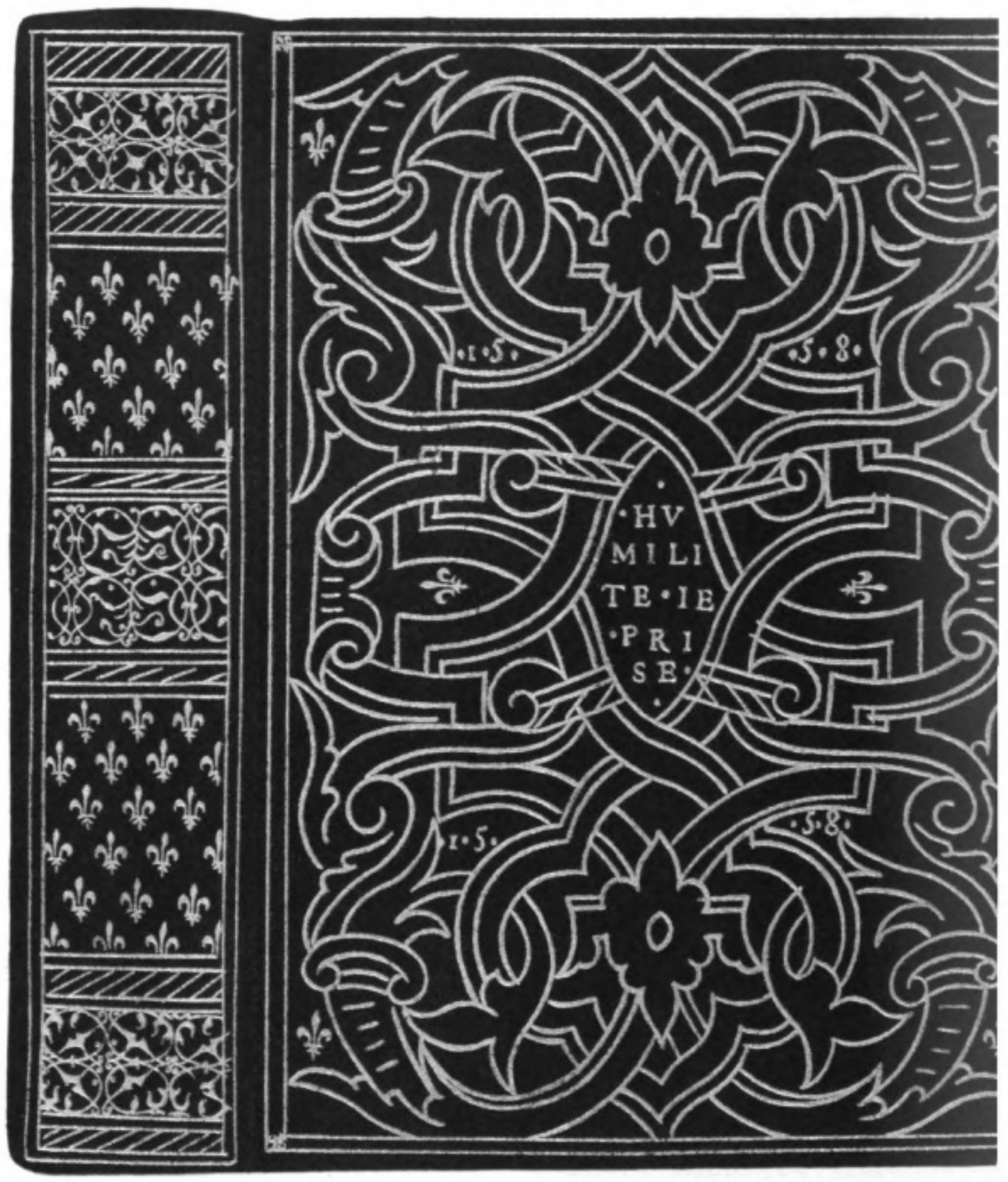

No. 49

Parisian Book of Hours: The Binding, done for Mary Queen of Scots on the occasion of her marriage to Francis II of France (1558)

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APPENDIX No. I

Fragments of Gospels: The Box-Binding

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APPENDIX No. II
Evangelistarium: The Box-Binding

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APPENDIX No. III

Passional: The Box-Binding

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APPENDIX No. IV

Martyrologium: The Binding

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APPENDIX No. V
Liber Decretalium: The Binding

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